IN THIS ISSUE: **LEST WE FORGET ANTON RUBINSTEIN....By Maurice Aronson**

MUSICAL COURIER

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Pirie MacDonald photo

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Now on Tour in Holland

NINO MARTINI,
tenor of the Metropolitan Opera, alighting from the airplane that brought him to Newark Airport from Chicago, after fulfilling engagements in St. Louis, Columbus, Chicago and other Midwestern cities. Mr. Martini has a solidly booked season which necessitates his flying into New York from a nationwide concert tour to sing each Wednesday night over the Columbia coast-to-coast chain. (Cosmo Sileo photo.)

EIDÉ NORÉNA
in her dressing room at the Royal Opera, Copenhagen, after she received the decoration Ingenio et Arte which the King of Denmark awarded her during a performance of Traviata. (Nordisk Press photo.)

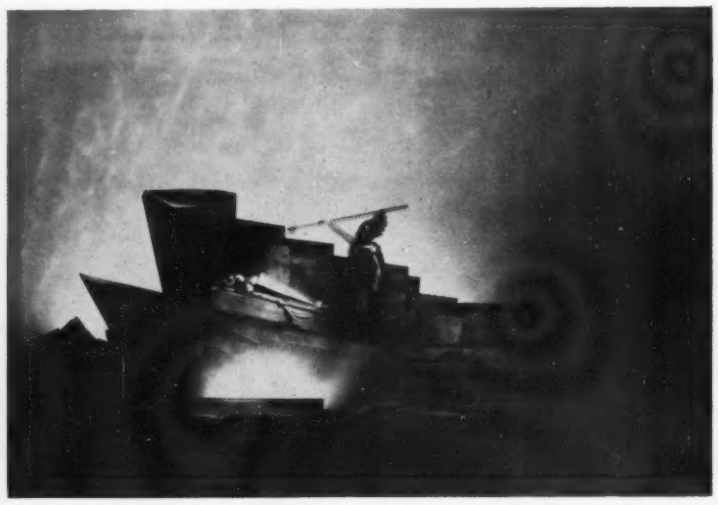
WERNER JANSSEN
opened his engagement as conductor of the New York Philharmonic-Symphony Orchestra on November 8. His initial program included two New York premières—Haydn's symphony in D and Sea-Drift by Carpenter. Mr. Janssen is the first native New Yorker to direct this orchestra. (Trout-Ware photo.)

KATHRYN MEISLE,
contralto of the Metropolitan Opera, has returned to New York from St. Louis, Mo., where she was heard as Ortrud in the St. Louis Grand Opera Company's production of Lohengrin.

PAUL WITTGENSTEIN,
Austrian one-armed pianist, makes his New York début this afternoon (November 17) with the Boston Symphony Orchestra in Carnegie Hall. He will play Ravel's piano concerto for the left hand with orchestra, especially composed for him by the eminent Frenchman.

ARTURO VITA
is the teacher of several prominent and active singers. Among them are Della Benni, who is singing Norma with the Chicago Opera; Toshiko Hasegawa, appearing in Madam Butterfly in San Francisco; and Klara Kwartin, soprano, who gave a recital at Roerich Hall, New York, November 1.

IVOR NEWTON and KATHRYN SCHRAFFT
at the Schrafft estate in New Hampshire, where Mr. Newton spent some time this past summer.



SCENES FROM THE CLEVELAND ORCHESTRA'S PRODUCTION OF DIE WALKÜRE,
which was given under the direction of Dr. Artur Rodzinski, November 1 and 3. The picture at the left is from Act II, and shows Chase Baromeo, Paul Althouse, Dorothee Manski, and Anne Roselle (front stage); that at the right (Act III), Mr. Schorr and Mme. Manski. (Photos by Geoffrey Landesman.)

(See Inside Back Cover for Additional News Pictures)

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Economic Recovery in London Brings Active Musical Year

Egon Petri in Piano Epics—Other Keyboard Events—Hess and D'Aranyi Play Bach and Beethoven—A New Orchestra—Macbeth as an Opera—Bustabo Wins—Delius Mass Led by Beecham

By FRANK PATTERSON

LONDON,—That Egon Petri should be severe in the selection of music to place on his programs is neither new nor surprising. By nature he is more cerebral than outwardly emotional, poised rather than obviously impulsive. His musical experience is absolute, and he plays absolute music; and playing such music, he often makes it better than it is.

When one pauses to think of his accomplishment merely as a technical feat, merely as a memory test, it appears stupendous. Approached from this viewpoint Busoni's Fantasia Contrapuntistica alone would be enough; add to it Bach's Goldberg Variations and Liszt's Etudes Transcendantes, and we find ourselves amazed at the immensity of it.

Whether or not one should admire him for his choice and whether or not the public at large will care for it are other questions, questions which may be variously answered according to mood and musical tastes. However, Petri gave a display of great musicianship as well as great pianism at his recent recital in Wigmore Hall and his public appeared thoroughly absorbed and deeply moved.

HAMBOURG AS ROMANTICIST

At Aeolian Hall, Mark Hambourg gave an instructive recital concerning itself with the literature of Variations and Etudes. He played everything with intensity, sentimentality and emotion, enough of each to delight his listeners strongly. They heard much that stirred the heart and nerves. Hambourg's readings of Ravel, Tschaikowsky, Liszt and Chopin won noisy acclaim. In spite of some mere virtuosity, Hambourg is still a romantic.

LAMOND PLAYS CLASSICALLY

How utterly different the austere readings of Beethoven by Lamond! Continuing his series of sonata recitals, he played an early one in E flat, op. 109 in E, op. 54 in F, op. 48, No. 1, in G, and the Waldstein. It was all Beethoven without Lamond—which is the highest attainment of idealism. So far as the critic is able to judge—and who shall know the actual truth of the matter?—it was Beethoven as Beethoven conceived it.

The series was continued on Wednseday with the Hammerklavier and several of the early works and concluded on Saturday with the rest, including the Appassionata and op. 111.

NEW LONDON ORCHESTRA

A chamber orchestra calling itself the New London Orchestra, and conducted by Joan Bickers, made its initial bow to the musical public of London at Aeolian Hall with considerable success. Its thirty players presented a well-rehearsed program of interesting music by Mozart, Haydn, Butterworth, Sibelius, Handel, Arne and Patrick Hadley. The soloist was Joan Coxon.

D'ARANYI AND HESS

At Queen's Hall Yelly d'Aranyi and Myra Hess played duet sonatas for the intimate pleasure of a large audience. In works by Bach and Beethoven the two artists proved themselves to be in complete accord, in sympathy with each other as well as with the composers. Their individual virtuosity and musicianship were placed at the disposal of the great music in a manner altogether admirable.

COURTAULD-SARGENT OFFERING

At Queen's Hall Georg Szell, of Prague, conducted a program of sixteenth and seventeenth century music at the first of this season's Courtauld-Sargent series of orchestral concerts. There was music by Arne, Giovanni, Gabrieli, Claudio Merulo, Mozart and Haydn. The soloist was Mary Jarred.

Much of the music was unfamiliar in fact if not in style. To modern ears it sounds all pretty much alike, one piece like another, the differences only appearing after long familiarity. However, it was charming and evidently deeply enjoyed.

Webster Aitken, an American pianist, played Beethoven, Ravel, Bach and Schubert in a convincing manner at Aeolian Hall. His performance throughout was clear, distinctive and impressive. He gives color to the classics without sacrificing the composer's intent, and in more modern works plays with passionate fervor without losing clarity or going beyond the dynamic limitations of the piano.

Laurance Collingwood's opera Macbeth was given at Sadler's Wells under the direction of the composer and scored favorably. The text is Shakespeare's own, the adequate setting of which would be an impossibility for even a Wagner or a Verdi. This is especially true owing to our familiarity with the words. The text is too long, the action too slow. All of which is a real pity. For Mr. Collingwood is a composer of much ability who, were he willing to collaborate with a librettist possessed of adequate stage technic, might well produce successful English opera. The performance was scenically beautiful and vocally admirable, with Joan Cross and Joseph Farrington as the principals.

PHILHARMONIC OPENS SEASON

Beginning its 123rd season, the Royal Philharmonic Society, under the direction of Sir Thomas Beecham, delighted a great audience at Queen's Hall with a program of Elgar, Sibelius, Beethoven and Rossini-Respighi. The soloist was Myra Hess, who played the Beethoven concerto (No. 4 in G) with her usual sincere feeling, musical authority and brilliant artistry in execution.

New to London was the incidental music which Sibelius has composed for the Tempest. It is well written, much of it entertaining, some of it "pretty," but scarcely epoch making and is not likely to add to the fame of its composer.

PATRON'S FUND

A useful institution known as the Patron's Fund, for the encouragement of British com-

(*Continued on page 22*)

Janssen, Native Conductor, Triumphs with Philharmonic

Reveals Superior Baton Mastery and Authoritative Musicianship—Leads Trying Program—Makes Marked Impression—Beveridge Webster, American Pianist, Scores at Sunday Concert

By HORACE JOHNSON

One feels like letting the American flag wave furiously and uttering a series of typical native Red Man whoops. For another American conductor (and only thirty-four years old) has led the Philharmonic Orchestra and followed brilliantly in the footsteps of Henry Hadley, Ernest Schelling, and Hans Lange, to say nothing of several earlier citizens of this country who proved their mettle at the head of the oldest American orchestra.

Werner Janssen, who conducted the concerts of last week and is directing those of this week, is however, the first native New Yorker to mount the Philharmonic podium.

His début at the Thursday evening event was an unequivocal triumph. He faced a severe ordeal and conquered it magnificently. The orchestra proved its respect and admiration by playing with flawless splendor for Janssen; and the audience completed the tribute with a series of fervent recalls.

AMERICAN SCORES FEATURED

Janssen disdained to make his première with easily appealing mediums. No Brahms Symphony No. 1, no Meistersinger prelude, no Beethoven fifth symphony, no Strauss Till Eulenspiegel, were on the new conductor's program. Instead, he chose Haydn's nearly unknown D major symphony (Pohl 27; B. & H., 57), its première in America; John Alden Carpenter's Sea Drift, first performance in New York; Leo Sowerby's overture, Comes Autumn Time; and d'Indy's symphony, No. 2, in B flat.

With such material, most of it unfamiliar to his auditors, Janssen won attention to himself solely through his musical persuasiveness, solidity, and taste; his complete authority with the baton; and his ability to get from the orchestra its notable abilities in beauty of tone and precision of technic.

Janssen's personality and appearance (he is quiet, dignified, tall, slender) are devoid of extraneous showmanship. He possesses instantly recognizable modesty; he concerns himself entirely and strictly with the musical business at hand. His beat is firm, decisive, and without theatrical gestures, parabolas, jabbings and pointings.

MAKES EXCELLENT IMPRESSION

In the Haydn symphony (not one of the most striking products of the master's creative power) Janssen used a reduced orchestra, and thereby in his very opening number deprived himself of the full Philharmonic volume and swell of tone. It was the appropriate framework for the Haydn music, however, and it came from leader and players in finely chiseled and classically continent fashion. Early nervousness was quickly conquered by Janssen and it took the listeners only a short while to form the correct esti-

(*Continued on page 15*)

Chicago Opera Season Brilliantly Opened

Jeritza Sings Title Rôle in Puccini's Turandot Magnificently, with Frederick Jagel and Hilda Burke as Leading Co-artists under Baton of Papi—Isaac Van Grove Stages Effective Scenic Production — Capacity House Warm in Its Tributes

By RENÉ DEVRIES

CHICAGO.—For the first time in local history Chicago's operatic season opened on a Saturday night. This innovation is only one of the many that will be dealt out by Paul Longone, general director of the Chicago Grand Opera Company. Following the performance of Turandot, which was the opening bill, on November 10, the sponsors of this season's opera were invited to a backstage party with the performers. This is the first time such an affair was ever conducted and it proved an added attraction to the evening's festivities.

The opening night was typical of Chicago's "I Will" motto. Not only was every seat occupied, but the boxes were sold out weeks ago and their occupants were made up of Chicago's social register itself. Mme. Jeritza was the heroine of the first night and her Turandot, well-known to New York audiences, made nothing short of a sensation in our community. She sang and acted magnificently. Jeritza was brilliantly seconded by a homogeneously fine cast, in which Frederick Jagel and Hilda Burke shone particularly. Gennaro Papi, musical director of the company, also came in for a large share in the success of the evening; likewise, Isaac Van Grove, the new stage director. The settings of Harry Beattie were even more effective than those of last season and the orchestra and chorus were up to the standard expected from our own opera company.

The first week's schedule was as follows: Andrea Chénier, November 12; Tosca, 13; Il Trovatore, 14; a repetition of Turandot at the matinee on November 17, and Pagliacci and Cavalleria Rusticana in the evening.

(*Continued on page 20*)

Paris Ecstatically Applauds Yehudi and Hephzibah Menuhin

Youthful Pair Delight Vast Audience in Joint Appearance—Brailowsky and Milstein Are Fêted Orchestral Soloists—Westminster Choir Acclaimed—Melchior at the Opéra—Reyer's Sigurd Restored

By IRVING SCHWERKÊ

PARIS.—A vast audience crammed the Rameau Hall and rewarded with avalanches of ovational applause the playing—and *what* playing—of Hephzibah and Yehudi Menuhin in an evening of sonatas for piano and violin: Mozart in A major, Schumann in D minor and the Kreutzer Sonata by Beethoven. This was Hephzibah's first appearance with her eminent brother, and the swarms of worshipers present adored her. Hers are wonderful twelve years, and of all the music she played, she accomplished a new and persuasive disclosure. The musical at-one-ness of pianist and violinist was impeccable. The delivery was the acme of finish. The Mozart was as delicate and spontaneous and as lineally refined as might possibly have been desired. The Schumann was fragrant in sentiment, elegiacal in tenderness. The classical investiture of the Beethoven, the purity of its utterance, made one realize anew that music is an apostleship. The extras were the adagio and rondo movements from Beethoven's sonata, op. 12, No. 3. I must not neglect to say that Hephzibah played by heart.

ORCHESTRAL ACTIVITIES

Paris is witnessing a gratifying public approval of orchestral concerts. Every weekend at least nine are given by the Conservatory, Colonne, Lamoureux, Orchestra Symphonique de Paris, Pasdeloup, and Poulet organizations, and (thus far) to crowded houses. It is also good to be able to remark that the orchestras are playing better, are presenting drawing-card soloists and are making more of an effort to give audience-charming programs.

The Lamoureux Orchestra, conducted by M. de Freitas-Branco, gave two Strauss concerts, half Johann, half Richard, and on another occasion, gave the Paris première of a concertino for piano and orchestra by Alexandre Tansman, the composer at the piano. The concertino was composed at Florence in 1932. It is dedicated to José Iturbi, who brought it out in the United States. Its first European performance was at Rotterdam, Tansman playing the piano score. The work is in three movements: toccata, tempo Chopiniano, and finale, and is distinctly tonal and melodic in character. The piano is treated as the principal instrument of an ensemble, and as Tansman knows how to find his way about the orchestra, and has feeling for color, rhythm and lyricism, not to overlook a good measure of technical address, he finds himself the author of many delightful and useful compositions, the concertino among them. Another successful première by the Lamoureux Orchestra was six Pièces breves, by Marcel Orban. These charming pieces were composed in 1911—piano pieces for children, and designed to

(*Continued on page 23*)

LEST WE FORGET ANTON RUBINSTEIN

(1829-1894)

By MAURICE ARONSON

ABOUT forty years ago Russia's music life was dealt a severe blow by the untimely death of two of its most illustrious representatives, Tschaikowsky and Rubinstein. Barely a year apart the elder, Rubinstein, followed the younger into the realm of shadows. Neither of them had been whole-heartedly and unreservedly identified with modern Russian musical art, but their passing left a void that could not easily be filled.

It is no empty play of words to refer to both as of greater importance to music in Russia than to Russian music as such. Rubinstein in particular had stood entirely aloof from the nationalistic tendencies of that coterie of Russian contemporary artists gathered about the banner of Balakireff, Borodin, Cui, Rimsky-Korsakoff and Moussorgsky. He defended his attitude toward the modern Russian school on the grounds that, in relation to instrumental (orchestral) music, it was the fruit of Berlioz' and Liszt's influence; and as regards piano composition, of that by Liszt, Schumann and Chopin—but all in all of reflected national striving. Taking Glinka, who wrote several orchestral compositions based on folk-songs and folk dances (Kamarinskaja, Jota Aragonesa, Nuit à Madrid) as their model, Rubinstein asserted that they also derived their thematic material from folk-songs and dances, thus demonstrating the poverty of their own inventiveness and cloaking it under the name of "national art," "new school," etc. He believed however that the peculiarity of the melodic, rhythmic and musical character of Russian folk music permitted of some fruitful influence on music in general, and that several representatives of the "new school" were not without eminent abilities.

RUBINSTEIN'S IDEAL IN ORCHESTRAL MUSIC

Rubinstein seemed to see the ideal of his art chiefly in instrumental (orchestral) music. Partly from inclination, partly from education, he went even so far as to term instrumental music a purely Teutonic art. (The influence of modern German romanticism is undeniably recognized in Rubinstein's creative endeavors.) To Mendelssohn and Schumann he felt himself particularly drawn. Little wonder that his Russian colleagues did not take him at his full worth and saw in him only an artist distinctly devoted to the best interests of music in Russia, but foreign to their ideals, to Russian national music. It is in this dilemma that he made the self-estimate (not without a tinge of sarcasm) paraphrased by James G. Huneker: "Rubinstein seems to have slipped between the stools of race and religion. Born a Jew, raised as a Christian and of Polish origin, never quite German, never quite Russian, he has been called the greatest pianist among composers and the greatest composer among pianists, yet has hardly received his just dues."

Tschaikowsky, also bitterly assailed for his leanings toward Teutonic art, shared with Rubinstein in being repudiated by the Neo-Russians, but succeeded none the less in creating a distinct position for himself. He fought valiantly to be recognized as a distinctly Russian composer and wrote to Mme. Von Meck, his benefactress, that as regards the specifically Russian elements in his compositions, he often and intentionally begins a work in which one or two folk tunes will be developed; often this happens of itself without intention, as in the finale of the fourth symphony. He claims that his melodies and harmonies of folk-song character come from the fact that he grew up in the country and that his earliest childhood was impressed by the beauty of the characteristic features of Russian folk music; also that he loves passionately the Russian character in all its expression and is a Russian in the fullest meaning of the word.

Tschaikowsky's own attitude toward Rubinstein is well known from the interesting correspondence with his brother Modeste. He bore his mentor and friend Rubinstein all the veneration and admiration due him, but his compositions he did not like. It is perhaps a painful truth, but it is only just, to admit that in about the same proportion that Tschaikowsky's compositions are gaining in recognition and appreciation those of Rubinstein are losing ground.

ANTON RUBINSTEIN

from a photograph dedicated by the Russian musician to Josef Hofmann, his eminent pupil. The translation of the inscription is as follows: "To my dear Josef Hofmann in remembrance of Anton Rubinstein, Berlin, August 24, 1893." At the left are four measures of Rubinstein's A flat prelude for piano.

How fortunate for Russian music that the musical art life of that country did not come to a halt with the passing of those two great musicians, for there is no country at present that can pride itself upon such a galaxy of talented composers as Russia. In the hands of the five nationalists and of Glazounoff, Arensky, Scriabin, Liadoff, Rachmaninoff, Liapunoff, Medtner, Stravinsky, and the younger group, Russian music is well taken care of. History, finally gauging the intrinsic merit of all art creations without fear or favor, has brought us already to the realization of the fact that, while there were and are Russian composers that have written more convincing music than Rubinstein, none of them meant more to the development of music in Russia and to the standing of Russia among the musical nations of the world, than he. And if it be true that his laurels as a composer are waning, those that were offered him as one of the greatest pianists of all time, are ever fresh. One needs but little critical clairvoyancy to foretell that the name of Anton Rubinstein will go down into history as one of the greatest and most brilliant exponents of the art of piano playing, though as a composer he will be remembered by only a few instrumental and vocal compositions that have succeeded in fixing themselves in public favor.

HELD HIGH RANK AS INTERPRETER

Rubinstein's outer life ran in narrow grooves. His travels, his St. Petersburg activities, his sojourn in Dresden, etc., were changes more external than internal. His life records no startling departures of any kind in his attitude toward his art—such as were experienced by Wagner, Liszt, Berlioz, Bülow or Brahms—though he lived at a time when in nearly every field of artistic endeavor processes of reformation, evolution, aye, even revolution, were taking place. His was the life of a nomadic artist, first seeking recognition and the applause of the world in the field of reproductive art, in which direction he was brilliantly endowed. It is but natural that the desire for periods of retirement, of introspection, for creating something more lasting than the passing impressions and momentary successes of interpreting the works of the great masters, should follow this roaming about from country to country, and therefore his life was largely a succession of periods of concertizing and composing. Adding to this his pedagogic and executive activities at the St. Petersburg Imperial Conservatory, very nearly completes the outer life of him who claims our attention first and foremost as one of the greatest reproductive artists of his time.

Not since the earlier days of Liszt had a pianist succeeded in arousing such unbounded enthusiasm, such excessive admiration as Rubinstein. His mastery of technic, the depth of his passion and the fascinating beauty of his tone knew no limits. Opinions differ as to his fidelity to a composer's intention, but the depth of feeling and significance he could impart to even the simplest piece of music evinced a rare musical susceptibility at once intense and sympathetic. The fire and tempestuousness of his temperament, the grandeur, power and nobility of his playing were equally admirable. His musical education and his intuitive knowledge of all styles enabled him to interpret the most dissimilar compositions with equal success. At times he had been reproached with lack of emotion (!) and charm. It was said that he astonished his hearers more than he moved them. My own recollections of his playing are too dim to refute such charges, for when I heard him I was too young to fully grasp the Jovian greatness of the man, but those who have heard him interpret the simplest as well as the most expressive works of all schools, repeatedly told me that they failed to comprehend how such criticism could have been addressed to Rubinstein.

BÜLOW, A RIVAL PIANIST

Rubinstein's only contemporary rival for public favor was Hans von Bülow, and their playing represented the difference that was formed and had to be formed between the classical (objective) and more personal (subjective) interpretation of the masterworks in piano literature. Rubinstein was the pre-eminent subjective artist, he that unreservedly and completely surrendered himself to the momentary mood, that carried everything and everybody with him even if it became difficult at times to hold his ground against cool, reflected criticism. Referring to this phase in his art, Josef Hofmann, the greatest living disciple of Rubinstein and one of the foremost current pianists, makes these pertinent remarks in his book on piano playing: "I remember on one occasion I asked him how I was to treat a certain passage. He answered: 'When the clouds gather play it one way; when the sun is shining, play it another.' He meant, of course, for me to follow my mood in interpreting the contents of a musical piece. He was right, as in everything he ever said to me. Art must be sincere. Asks Tolstoi—'What are the three most important factors in art? Sincerity, sincerity, sincerity!' To be sincere one must express oneself the way one feels at the very moment of creating or reproducing; any other way may be interesting, but is artificial and not artistic."

Von Bülow was the much admired objective interpreter, the didactic unfolder of all musical secrets, the clear unraveler of the most knotted problems in the last works of Beethoven, which he knew as no other man of his time. In their various aspects both artists were ripe, complete, and of inestimable value to posterity. Rubinstein, the impressionist, and Bülow, the designer, each had the technic he needed. The one roared and rushed as if lashed into fury and threw many a note under the keyboard as a natural consequence of his sweeping, impressionistic temperament; the other drew the threads from the keyboard, carefully and well planned, not even refraining from showing them at times smilingly to his auditors. Every tone and tempo was fixed with absolutely conscious accuracy, every line and curve was already there before it was drawn. Both were born interpreters. Rubinstein, true to his temperament did not approve of objectivity in reproductive art. He frankly professed not to understand what is meant by objectivity in interpretation.

RUBINSTEIN ON INTERPRETATION

"Every interpretation," he says, "if it does not happen to be a machine—but by a personality is, *ipso facto*, a subjective one. To do justice to the object (the composition) is the duty of every interpreter, but naturally every one to his taste, i. e., subjectively—and how could one imagine it otherwise since there are no two people of like character, of like nervous systems, or like physical complexion. The difference of pianistic touch, the violinists' and cellists' tone, the voice-character of vocalists, the nature of conductors, affect subjectively all interpretation. Should the conception of a composition be objective then only one would be right and all would have to submit to this. What would the reproductive artist be in that case? A monkey? Naturally, if subjective interpretation would make of an adagio an allegro, or of a scherzo a dirge, it would be nonsense; but to play an adagio in the required tempo, according to one's feelings, could not be called doing an injustice to the object. Would it be different in music than in dramatic art? What if there were but one way of playing Hamlet or King Lear and every actor were compelled to imitate that one Hamlet or one Lear to do justice to the object? Ergo, I can only approve of subjective interpretation in music."

AMBITIOUS AS A COMPOSER

Rubinstein's burning ambition was to be recognized as a great composer. He had tried himself in nearly every field of creative endeavor with more or less success, yet it is undeniable that since the beginning of this century his compositions have disappeared almost entirely from our concert programs. Although throughout his works there may be found passages of exquisite beauty and even grandeur, yet the effect of the whole does not prove satisfying since the composer lacked the power of sustaining his inspiration. Rubinstein was a prolific writer and showed especially in his earlier compositions, genuine originality in melodic inventiveness and powerful passion of expression. His greatest misfortune was perhaps his inability to criticize his own works. His numerous piano pieces and songs were created with a rapidity that baffled description, and being very much in vogue, they were demanded and given to publishers practically before the ink had dried on them. He owes his first renown as a composer to a musical trifle, his lovely Melody in F. For the piano

(*Continued on page 19*)

Los Angeles Opera Season Opens with Bartered Bride

Smetana Folk Classic Attains Brilliant Success under Baton of Alfred Hertz—Rethberg and Chamlee Win Honors—Coq d'Or and Secret of Suzanne Are Colorful Novelties—Ballet Contributions Delight

Los Angeles.—While this city went through the final stages of grand political uproar preceding the defeat of Upton Sinclair in the gubernatorial elections, Impresario Behymer of Los Angeles and Director-General Gaetano Merola, of the San Francisco Opera Association, provided the community with grand opera without the proverbial politics. Some difficulties cropped up, but they were overcome, thanks to the coöperation of every member of the company. As the time arrived for full rehearsals, it was found that the Shrine Auditorium, where the opera season was scheduled, had been leased for political rallies on three out of five evenings when rehearsals had been called. The dress rehearsals took place, but at rather unusual hours.

When finally the curtain went up on the first local performance of Smetana's The Bartered Bride little doubt existed that Conductor Alfred Hertz, who had been brought here for the opening presentations, had the ensemble splendidly in hand. The performance under his baton brought out delightfully the sparkling and typically Bohemian mirth of this work, the lovable folk tunes finding thorough response from an audience nearly filling the 6,500 seats of the huge hall. Exquisitely beautiful as the singing of Elisabeth Rethberg proved in the title rôle, with Mario Chamlee running a close second (to use election bulletin jargon), most cordial applause went to the choruses splendidly trained by William Tyroler and Pietro Cimini. The local Czechoslovakian Folklore Society had turned out in full native regalia, strengthening the regular chorus of the company. In short, the performance had high gusto and yet was not lacking in delicacy under the Hertz baton. A notable achievement was scored also by the groups of dancers which had been prepared by Adolf Bolm, director of the San Francisco Ballet School, an affiliate of the Civic Opera Association, and brought here from that city. The work of the orchestra, chorus and ballet was singularly gratifying from an ensemble viewpoint. Secondary rôles also were well sung by Alfredo Gandolfi, Edward Howell, Eva Gruninger, Edna Smith, Francia White, Louis d'Angelo, Hans Taenzler and John Ellis. Some may consider the part of Wenzel a secondary one, but Marek Windheim's irresistibly comical, yet always artistic and vocally refined impersonation of the half-witted, stammering moron, stopped the show several times. Armando Agnini came in for much praise for a typically Bohemian setting and his handling of stage events.

Secret of Suzanne and Coq d'Or Sung

A practically sold-out house attended the double bill devoted to Wolf-Ferrari's The Secret of Suzanne and Rimsky-Korsakoff's Coq d'Or. Doris Kenyon, soprano, a familiar film figure, and Nelson Eddy, baritone, made their operatic débuts and were gladly welcomed. They gave a vocally lively reading of this comedy of errors. Attendance and interest ran uncommonly high because of the Doris Kenyon and Nelson Eddy operatic first appearances. They sang with the assurance of veterans, adhering to vocal standards of fine taste.

Opera-lovers, of course, had come to behold that evening also Adolf Bolm's truly exceptional production of Rimsky-Korsakoff's Golden Cock with a double cast of dance-actors and singers. The Russian choreographer adhered to the Diaghileff ballet version of this work, made eminent by that very adaptation. He himself pantomimed the important rôle of King Dodon, serving at the same time as producing manager, dramatic and lighting director, while the regular stage manager, Armando Agnini, assisted him. The presentation as a whole, minor defects properly disregarded, amounted to a magnificent achievement on the part of the dance-actor and producer. Due acknowledgment must be made to Nicholas Remisoff of San Francisco who had designed the costumes and décors, combining Slavic primitivism and modernism with rare feeling for the satiric fairy legend of Pushkin.

Gaetano Merola held the reins of orchestral control with his usual poise. Space is lacking to describe the visually bewildering and yet well ordered riches of color and dramatic concourse. The double cast, histrionic and vocal, was well coördinated, chief honors being won next to Mr. Bolm by Emily Hardy, San Francisco coloratura soprano of uncommon technic and timbre, who sang the rôle of the Queen, danced with admirable ingenuousness by Maclovia Ruiz. George Bratoff acted the Astrologer, with Raymond Marlow as a good vocal double. Nicolai Vasilieff appeared as General Polkan, Louis d'Angelo intoning the lines. Philippa Paulini proved an excellent Amalfa, the Nurse, Avril Cameron singing. Dimitri Romanoff and Alexander Julian, Allan Cooke and George Fontaine supplemented each other as the Prince Brothers, while Eleanor Woodforde, a Los Angeles soprano coming to the fore, was heard effectively as the notorious bird of good and ill omens.

It is much hoped at this writing that a repeat performance will be possible here, although the company must repair soon to San Francisco, to start a season of several weeks' duration.

Concert Events

A double success was won by the Don Cossack Choir, drawing big audiences Friday evening and Sunday afternoon at the Philharmonic Auditorium, under the management of Merle Armitage. The latter presented also for the first time here Günther Ramin, distinguished German organist from St. Thomas' Church at Leipsic. The German visitor performed a program consisting entirely of works of Bach, Buxtehude, George Bohm and Max Reger, organists travelling here long distances to hear him.

Leonard Walker and the Metropolitan Symphony gave the second popular Sunday afternoon concert at the Hollywood Bowl.

Dr. and Mrs. Otto Klemperer were due here November 9, rehearsals for the opening pair of the Los Angeles Philharmonic Orchestra (November 15-16) starting on the 12th. Klemperer has acceded to many urgent wishes and included "requests," held over from his previous seasons, when choosing the following inaugural program: Meistersinger prelude, seventh symphony of Beethoven, Sorcerer's Apprentice and Stravinsky's Firebird suite. Lauritz Melchior has been engaged for the second pair of performances. Most of the so-called popular programs, heretofore played Sundays, will be given Saturday evenings, the calibre of programs being raised to symphonic level.

Erich Wolfgang Korngold, Viennese composer, arrived here to synchronize Mendelssohn's Midsummer Night's Dream music to the film directed by Max Reinhardt at the Warner Brothers studio.

Edith Knox, a Juilliard graduate, returned here, having played the Liszt Totentanz with the University of California orchestra in Berkeley. The Los Angeles pianist will be heard in recital here this winter.

B. D. U.

Heifetz Plays Brahms Concerto With Orchestra in Cincinnati

Goossens Gives Local Première of Hindemith's Mathis Symphony—Grete Stueckgold Charms in Program—Margaret Halstead and Günther Ramin among Recitalists

Cincinnati, O.—Jascha Heifetz was the soloist for the second Cincinnati Symphony orchestra concert under Eugene Goossens and reaped a tremendous ovation. This able artist is such a favorite here that the line of single seat purchasers extended half a block down beyond the entrance door, and the last ticket was sold after the Unfinished Symphony (Schubert) was played and just before Heifetz came onto the stage. His playing of the Brahms concerto in D major, op. 77, was masterful, displaying the consummate artistry of this splendid violinist. Mr. Goossens' accompaniments were flawless in execution.

Hindemith's recent symphony, Matthias the Painter, was given its local première and left the audience deeply moved by its graphic music. Werner Josten's Concerto Sacro, inspired by the same triptych painted by Matthias Grünewald for the Isenheim altar at Colmar, was recalled by those in the audience who heard it played by the orchestra last March. Neither composition suffered by the comparison; both became more lucid through understanding.

The prelude to Act III of Lohengrin, gloriously led by Mr. Goossens, was interpreted with vivid clarity of rare eloquence. This brought the program to a splendid close.

Matinee Musicale Presents Stueckgold

Again Grete Stueckgold came, was seen and heard, and conquered with her beauty and glorious voice. The pure tone, the sympathetic interpretation, the preservation of musical traditions, the joy she radiates, make her one of the best loved singers heard here. Her selection of exquisite but little heard Schubert songs was especially grateful. The Hugo Wolf group was delightful and her delivery of Leise, leise, fromme Weise from Der Freischütz (Weber) was a gem of operatic singing. Graciously she responded to the many ovations with encores equally delightful.

Wood Wind Ensemble

The Clifton Music Club presented the Cincinnati Wood Wind Ensemble in a program that delighted and enlightened its membership as to the beauties of little-heard music written for this group of instruments, and exquisitely played by five leading members of the Cincinnati Symphony Orchestra, Ary van Leeuwen, flute, Joseph Elliott, clarinet, Hans Meuser, bassoon, Max Hess, horn, and Marcel Dandois, oboe. Ch. Lefebure, Eugene Pirani, J. M. Leclair and Ludwig Thuille were the composers programmed. Karin Dayas was the assisting artist, playing Spozalizio (Liszt).

Margaret Halstead Sings

The Cincinnati Woman's Club gave to the city's brilliant music season another pleasurable event when it presented Margaret Halstead, of the Metropolitan Opera, in a program which displayed to advantage this fine singer's rich voice, of wide range and color, fine dramatic instincts, clever interpretations and excellent musicianship.

Music by Telegraph

Cincinnati enjoyed a distinctly unique experience when music was telegraphed from here to Chicago. Harold Krell performed this modern miracle when he played the J. C. Deagan carillon in Chicago from a piano-like keyboard constructed by Western Union engineers here in Cincinnati and connected with a telegraph-typewriter.

Günther Ramin Heard

This distinguished organist of the Thomaskirche, Leipsic, Germany, was presented by the Southern Ohio Chapter of the A. G. O. in a recital including the highly interesting sonata No. 2, D minor, op. 60 (Max Reger), as the climax to a beautifully played program of Nicolaus Bruhns, Bach, and an improvisation in which he embroidered a theme by a member of the local guild. This displayed brilliantly every resource of the great organ of Christ Church. M. D.

Adrian Boult, B.B.C. Director, to Visit America

Dr. Adrian Boult, director of the British Broadcasting Corporation in London, arrives early in January for a tour of three weeks. He will be guest conductor with the Boston Symphony Orchestra and appear in Toronto and on a broadcasting hour in New York.

IN NEXT WEEK'S ISSUE

THE RESTORATION OF BORIS GODOUNOFF

By NICHOLAS ALEXIEFF

Philadelphia Orchestra Gives Native Novelty

Work by Mary Howe Included in Concert by Stokowski

Philadelphia.—A varied fare was presented to the Philadelphia Orchestra audiences on November 2, 3 and 6, when Leopold Stokowski chose for his program Finlandia by Sibelius; a new composition, Sand, by Mary Howe; Stravinsky's Fire Bird suite, and the Tschaikowsky symphony No. 5 in E minor. Two novelties were added after the concert as a "public rehearsal"—Soldiers Marching, by Kondracki, and Sunset by Merikanto.

Finlandia has come to be one of the best liked works of the orchestral repertoire here, and was given a stirring reading at this time. Mrs. Howe's piece, though aptly descriptive, was less absorbing than other offerings from the same pen. The Fire Bird flamed vividly in the four opening parts of the suite, except in the Dance of the Princesses. There the graceful rhythms were well suited to the title. The berceuse was a dainty contrast to the furious Kastchei's Infernal Dance which preceded it. The popular symphony was magnificently given both as to interpretation and performance.

The "after the concert" numbers were explained by Dr. Stokowski and proved interesting. They would bear further hearings.

M. M. C.

Juilliard School Names Casts for Strauss' Ariadne auf Naxos

Richard Strauss' opera Ariadne auf Naxos will have its first New York performance at the Juilliard School of Music on December 5. Albert Stoessel is to direct the performance, and the cast is from the opera school. As usual in these performances, there will be alternating casts in most of the rôles. The opera is to be sung in the English translation of Alfred Kalisch. The cast comprises: Gean Greenwell (Haushofmeister); Harold Boggess and George Britton, alternating in the rôle of Musiklehrer; Alice Mary Anderson and Maxine Stellman (Komponist); Roland Partridge and Eugene Ramey (Bacchus); Robert Lawrence (Offizier); Albert Gifford and Edison Harris (Tanzmeister); Joseph Epley (Peruckemacher); Renaldo Rovers (Lakai); Josephine Antoine and Ruby Mercer (Zerbinetta); Martha Dwyer and Marvel Biddle (Ariadne); Robert Dunn and Floyd Worthington (Harlekin); Jack Seulitrinic and Allen Stewart (Scaramuccio); Robert Geis and Mack Harrell (Truffaldin); Arthur De Voss (Brighella); Helen Marshall and Carolyn Urbanek (Najade); Helen Fernum and Helen Van Loon (Echo); Lucille Browning and Risé Stevens (Dryade).

N. Y. Philharmonic Announces Details of Toscanini Brahms Cycle

The New York Philharmonic Orchestra announces a Brahms Cycle, including the four symphonies, the piano and violin concertos, the German Requiem, the eighteen Liebeslieder valses, and the double concerto for violin and cello, under the direction of Arturo Toscanini, at Carnegie Hall, New York. The concerts take place on six Thursday evenings, six Friday afternoons and six Sunday afternoons, beginning February 14 and ending April 7. The soloists are Mishel Piastro, Alfred Wallenstein, Jascha Heifetz, Elisabeth Rethberg, Friedrich Schorr, Vladimir Horowitz and Ossip Gabrilowitsch. The Schola Cantorum (Hugh Ross, conductor), will assist in two programs. Tickets will be withheld from public sale until December 15, for the benefit of the regular Thursday evening, Friday afternoon and Sunday afternoon subscribers who wish to obtain tickets for dates not included in their subscription. After December 15 all unsold tickets go on general sale.

Metropolitan Opera Season Opening Advanced to December 22

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Association, has announced that the first performance of the Metropolitan season of 1934-1935 will take place on the evening of December 22 instead of December 24, as had previously been announced. The reason for the change is that there has been a general request from operagoers not to open the season on Christmas Eve. Accordingly, subscription tickets issued for December 24 will be honored only on December 22, as there will be no performance on December 24.

Vienna Concert Life Gains Lustre by Toscanini Triumphs

Six Concerts of Philharmonic Orchestra Directed by Italian Maestro—New Symphonic Ensemble Launched—Josef Hofmann and Friedman Hailed in Recital—Splendid Chamber Music—New Ballets at the Opera

VIENNA.—Two Toscanini concerts, the biggest success of the Salzburg Festival of this summer, were repeated with nearly the same program at the opening of his series of guest concerts with the Vienna Philharmonic Orchestra.

The *maestro* started with one of his famous all-Wagner programs. Highlights of the evening were the Funeral March from Götterdämmerung and the Meistersinger overture. Lotte Lehmann, the soloist of the evening, excelled not only in three songs from the Wesendonck-Lieder but lent her sweet and rich voice to an utterly delightful performance of Isolde's Love-death. The ovations for conductor, soloist and orchestra were enthusiastic as usual and deserved.

The second concert, without soloists, brought the works of Debussy, Berlioz, Respighi-Bach of the Salzburg program. There is nothing to add to the reports given of the Salzburg performance. Only Brahms' fourth symphony was new on the program: a new great impression. The basic traits in his interpretation are a tragic vivacity and scrupulous accuracy: without being pathetic or heavy Toscanini dives into the full depth of this music, and every note in the score of this masterpiece is faithfully preserved.

Choir and Soloists Coöperate

For his third concert Toscanini brought from his Budapest concert trip the Budapest Civic Choir, an excellent choral society, and the Hungarian tenor Andreas von Rösler. The reason for this invitation was to give a performance of Zoltan Kodály's Psalmus Hungaricus in the original language. Kodály, who today is without doubt one of the two greatest Hungarian modernists, has succeeded in voicing (in the Psalmodic style) masterly expression of the misery and final victory of an oppressed people. The immense applause given this work nearly equalled that for the performance of Beethoven's ninth, under Toscanini's baton. The soloists of the symphony, Elisabeth Schumann, Enid Szantho, Rösler and Mayr as well as the above mentioned Hungarian choir, responded splendidly to the conductor's guidance.

Toscanini's farewell concert was a gala occasion in more than one respect. Verdi's Requiem Mass was done in homage to the late Chancellor Dollfuss. The distinguished audience was deeply stirred by the impressive interpretation.

Idealistic Concerts

A new orchestral society has started activity. In the committee are to be found names like Alban Berg and Franz Schmidt, composers, Bronislaw Hubermann and others. The musical leader is Paul Breisach, gifted young Austrian conductor who earlier was director at the Berlin Civic Opera, from where he was dismissed, like so many others a victim of the race prejudices of the Third Reich.

The first concert of this orchestra had on its program the Austrian first performance of Ernst Krenek's Theme with Thirteen Variations. In this not too atonal work one can find not only artistic development of the musical material but also the charm and grace to be expected of a work of this Viennese composer. Classic music was represented by Mozart's concerto for two pianos in E flat, excellently played by Jakob Gimpel and Peter Stadlen. The remarkable interpretation of the difficult third Bruckner symphony was made possible through many rehearsals. The young musicians, who devote their time and work at negligible fees, are following their conductor with intensity and enthusiasm. The well deserved success repaid these young idealists for their efforts.

Josef Hofmann Conquers

This season's first concert of the Gesellschaft der Musikfreunde brought the first Vienna appearance of Josef Hofmann after fifteen years. Under Georg L. Jochum, young Berlin conductor, the Vienna Symphony Orchestra accompanied the pianist in Chopin's E minor concerto. The artist relived the happiest moments of young Chopin's inspiration and with all the simplicity and humbleness of the really great, revealed the beauty and nobility of this early masterpiece. The audience gave Hofmann the reception due to an artist of his exclusive rank and thanked him with enthusiastic applause for the experience of the evening. The program contained also the Beethoven Third Leonore Overture and Bruckner's Romantic Symphony, adequately played under the young leader.

Solo Recitals

Ignaz Friedman played an all-Chopin program, in the Grosser Musikvereinssaal and had a remarkable success.

Erich Sorantin, a born Viennese (who now conducts the Tennessee Philharmonic Orchestra of Nashville) gave two concerts at which he made his bow to the Viennese public both as violinist and conductor. In his solo recital he played with warm tone and brilliant technic the difficult Strauss sonata and the always effective Brahms concerto, and in several of his own compositions proved himself an able composer for his instrument. He writes for orchestra also, and his Cortège was well received in a broadcast concert conducted by the composer. On the same occasion Sorantin gave the first Viennese performance of the arranged Bach Chaconne for solo violin with a new orchestral accompaniment by Jenö Hubay.

Hubermann and Busch Evenings

Bronislaw Hubermann, the eternal youth, astounded again with his incomparable diversity. Mozart, Brahms, Lalo; three masters, three styles; and Hubermann gave justice to all. Arnold Rosé collaborated with his famous colleague in the viola part of Mozart's double concerto. Georg Szell, leader of the Prague Opera Orchestra, conducted the Vienna Philharmonic in accompaniment.

The Brahms concerto was heard also in the concert which Adolph Busch gave with the Vienna Symphonic Orchestra under Paul Breisach. How different the classic interpretation of this genuine German artist from that of the more temperamental Hubermann. The masterly style of Busch's bow was needed to overcome the difficulties of the seldom heard Busoni concerto and to bring out the hidden musical beauties of this work. In the Bach E major concerto Busch unfolded all the pureness and nobility of his playing in an interpretation of extreme beauty.

Memorized Quartet Playing

The Vienna Kolisch-Quartet announces a series of five concerts, each of which features one work of a modern composer in an otherwise classic program. The first concert began with a Beethoven quartet which the excellent players performed without music. It is a strange sight, these four young artists sitting there with no stands

(*Continued on page 22*)

Baltimore Welcomes Season Inaugural Of Philadelphia Orchestra Series

Rachmaninoff Is Soloist in World Première of His New Rapsodie for Piano and Orchestra Under Baton of Stokowski—Peabody Recitals Brilliantly Opened by Hubermann—Monte Carlo Ballet Applauded

BALTIMORE.—The opening concert on November 7 by the Philadelphia Orchestra, Leopold Stokowski conducting, was made further notable by the première of a new and ambitious work for piano and orchestra by Sergei Rachmaninoff, with the distinguished Russian at the piano. This composition, the composer's op. 43, was written during the past summer, and is in the form of a theme with variations. Entitled Rapsodie, Rachmaninoff employs the same theme by Paganini which earlier submitted to the wizardry of Brahms. There are twenty-four variations in all. Many of them are brief, the entire work running slightly over twenty minutes.

Superbly scored and with a perfect balance between piano and orchestra, the work is pure Rachmaninoff. There is one variation, about midway in the work, which, with its long-breathed *cantilenas*, revives memories of the same composer's second piano concerto in C minor. Elsewhere there are touches of delicate, graceful humor. Not an important opus, in all probability, but one eminently worth hearing. The pianist-composer received many recalls from the brilliant audience that filled every seat of the Lyric and overflowed into extra chairs.

The program, which opened with The Fire Bird (Stravinsky) and closed with Brahms' third symphony, also included the first local performance of a short work, Sand, by Mary Howe, who received her training in composition at the Peabody Conservatory of Music in this city. Miss Howe describes her work as an "imaginative piece on the substance itself." It was warmly received.

This concert is the only one to be conducted in Baltimore this season by Stokowski who, at the conclusion of the program, expressed his regrets to the departing audience and then bid them *"auf wiedersehen"* musically, with two fragments by Frescobaldi and Palestrina.

Peabody Concerts Launched

The sixty-ninth season of the Peabody Friday afternoon recitals was opened by Bronislaw Hubermann, violinist, who presented brilliantly a taxing program that included the Mendelssohn concerto, sonata in A major (Beethoven) and the Bach Chaconne. This was Hubermann's first appearance here in many years but he is still possessed of the same prodigious technic and enormous tone. His acompaniments were extremely well-played by Siegfried Schultze.

Baltimore was treated to two farewell performances during the weeks just past—one of them permanent, the other only temporary. The Compinsky Trio, playing on October 24 as the opening attraction of the Bach Club, will leave soon for a two-year stay in the Orient. Highlights of their program were the Rachmaninoff trio in D minor and the one in A minor by Ravel. The program also included the Brahms "Horn" Trio. The other and permanent farewell was paid by the London String Quartet at the second Peabody recital. Their program consisted of quartets by Beethoven, Ravel and Brahms.

Monte Carlo Ballet Scores

After creating a distinctly favorable impression at their local début last season, the Monte Carlo Ballet returned for two performances on the afternoon and evening of November 3. The Lyric was packed for the evening performance when the celebrated group of dancers presented three ballets, Scuola di Ballo, Union Pacific and Prince Igor. The first charmed by its grace and the last was familiar to many of the audience, but the second, an American ballet, was the highlight of the evening. Its unusual choreography and interesting musical score fascinated the audience. In the afternoon, the ballets presented included Les Sylphides, Les Presages and Le Beau Danube. This was the second attraction of the season by the Albaugh Concert Bureau.

"At Home with the Steinway" is the title of a new series of piano recitals which started on November 11, over Station WBAL. This important series was arranged by Frederick R. Huber, director of WBAL, and was opened by Mischa Levitzki. Other eminent pianists will be included in the series, to run twenty-six weeks. Among them are Alexander Sklarevski, Shura Cherkassky, Pasquale Tallarico, Austin Conradi and Dorothea Ortmann. Bart Wirtz, cellist; Frank Gittelson, violinist, and Harriet Zell Colston, soprano, will also be heard during the series.

Another performance of La Favorita was given by the Baltimore Civic Opera Company on November 5. . . Margaret Gilner, mezzo-soprano, was heard in recital at Cadoa Hall on October 30. . . Frederick R. Huber, municipal director of music, anounces that the Baltimore Symphony Orchestra (George Siemonn, conducting) will open its season on December 16 with Lotte Lehmann as soloist. Mr. Siemonn recently returned from a summer abroad, having brought back with him many new works which he plans to present this season. G. K.

Ninon Vallin Sings for Duluth Matinee Musicale

Civic Symphony Orchestra in First Event of Season—Christiansen to Lead Massed Choir Concert

DULUTH, MINN.—Ninon Vallin, French soprano, opened her third American tour here on October 26. She was presented by the Matinee Musicale. With the exception of two German and two English songs her generous program was Latin in inspiration, and in its wide emotional and historical scope provided the listeners with an authentic and welcome survey of some of the interesting songs of Italy, France and Spain. Her opening group of operatic numbers by Handel, Mozart, Lully and Bellini acquainted the audience with a voice of power and range, the lower register being particularly strong in a soprano; but it was in the more intimate songs which followed that Mme. Vallin particularly delighted her hearers with nuances of interpretation and a delicate control of tone not always found in dramatic sopranos. Last minute changes necessitated Mme. Vallin's announcing her own numbers, and her naming of two old English songs captivated the audience quite as much as did her singing of them. Pierre Darck accompanied Mme. Vallin with discretion and precision.

Civic Orchestra Opens Season

The Duluth Civic Symphony Orchestra (Paul Lemay, conductor) opened its season on October 11 with a program of familiar works by standard composers, but the technical finish and artistic *élan* with which the young organization played gave the numbers fresh interest and point to the audience and stamped the evening as an assurance of the high standard of the four remaining performances. Comments on the remarkable progress which the three-year-old orchestra has made under the unflagging guidance of Mr. Lemay were heard on all sides. It is now, as attested by this concert and the recognition accorded to it by its recent national radio broadcasts, a tightly bound and truly professional group capable of technical and interpretative approaches to the best in music.

Brahms' Academic Festival Overture opened the first concert. The gaiety of the student songs which are the overture's material was refreshingly in evidence. A contrast to the Brahms followed in the Romeo and Juliet Overture of Tschaikowsky. Here, in the dramatic Shapespearean story as seen through Russian eyes, the orchestra was able to give the audience subtler demonstrations of its versatility. The New World Symphony of Dvorak climaxed the program. The freshness and sparkle of the orchestra's playing recalled many felicitous passages. At the end of the concert the audience made no attempt to leave, applauding the reappearance of conductor and orchestra many times.

Dr. F. Melius Christiansen, conductor of the St. Olaf College Choir, is to direct a concert of combined choirs of Lutheran churches from northern Minnesota and northern Wisconsin on November 25. There will be 650 voices.

The Lachmund Studios of Musical Art (Ernest Lachmund, director) gave the last of ten radio presentations the week of November 5. The studios will institute a new series in January.

Sergei Tarnowsky, Chicago pianist-teacher, completed a two weeks' teaching period at the College of St. Scholastica on October 29 and is to return after the holidays for two more sessions of piano classes. L. T.

Third Yaddo Festival Announced

The Third Festival of Contemporary American Music at Yaddo, Saratoga Springs, N. Y., is announced for the last week in September, 1935. According to the present plans, for the first time at Yaddo, compositions for chamber orchestra will be performed as well as works for smaller combinations. There is to be a rehearing of several outstanding American chamber music compositions. Composers are invited to submit new works, selection for performance of which will be made by a jury. All American societies interested in the promotion of contemporary American music are cordially invited to lend their valued coöperation.

In formulating these plans, Carl Engel and Dr. Serge Koussevitzky are among those who have offered their counsel. The musical director will be Nicolai Berezowsky. All communications should be addressed to Elizabeth Ames, executive director, Yaddo, Saratoga Springs, N. Y.

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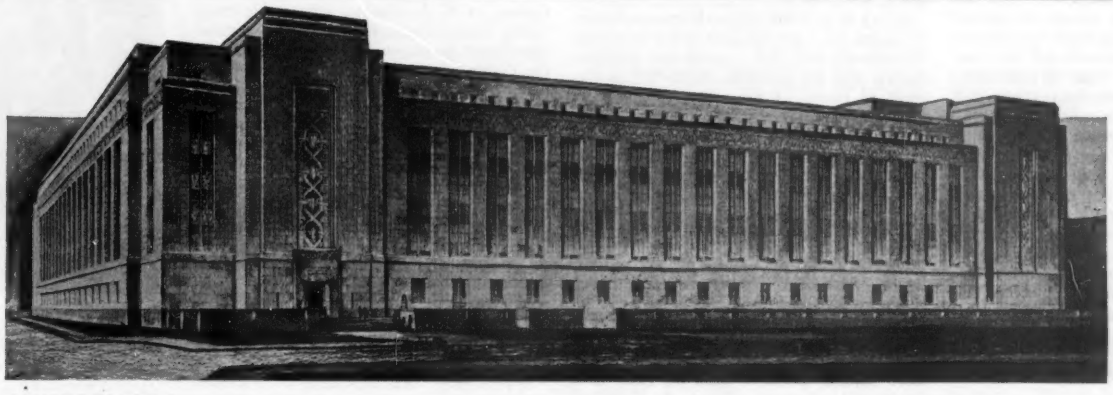

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Ravel's Concerto for Left Hand Introduced by Boston Orchestra

Koussevitzky Presents Paul Wittgenstein, Viennese Pianist, as Soloist —Rachmaninoff's First Concerto Heard in Original Form— Chardon Quartet in Contemporary Works

BOSTON.—The first American performances of Ravel's piano concerto for the left hand were given by the Boston Symphony Orchestra (Serge Koussevitzky, conductor) at the concerts of November 9 and 10. The soloist was, of course, Paul Wittgenstein, for whom the concerto was written, who still has the sole right of performance, and was making his American début at this time. Both the pianist and the concerto were greeted by the Boston audiences with the greatest enthusiasm. Even those prepared, by advance notices, for the virtuosity of Wittgenstein were astonished at his single-handed mastery of the piano. Even more surprising, for some, was the realization that the pianist had succeeded in making this technic a means of serving music, rather than a device for making people gape. Here was playing by the left hand alone that was not a freak, as in the past, but a legitimate form of musical expression.

The same thing, in different words, may be said of Ravel's composition. However unusual the piano part of the concerto may seem to the eye accustomed to music for two-handed pianists, the music here sounds unforced. The bold chords at the beginning might have begun any piano concerto. The *cantilena* of the cadenza against widespread arpeggios did not—in Wittgenstein's beautiful performance—suggest a composer limited in expression. Moreover Ravel's whole score does not smack of an assignment for pay. This work is short, but not slight. The themes have beauty or provocativeness, and they are developed with masterful skill in the course of the single movement. The orchestration is typically that of Ravel; and if there is a surer hand at orchestration now living, who is he?

It may be said that the performances under discussion employed not only the phenomenal Wittgenstein but also a conductor and orchestra who are probably unmatched in the music of Ravel. I think that statement is conservative, especially after having heard at the same concert the Ravel setting of Moussorgsky's Pictures at an Exhibition in brilliant performance. The program began with Mozart's G minor symphony.

First Rachmaninoff Concerto

Earlier in the week, on November 5, the Boston Symphony Orchestra, again under Koussevitzky, and with the assistance of Pauline Danforth, presented something of a curiosity in the form of Rachmaninoff's first piano concerto in its original form. The more familiar revision, made in 1917, is a considerable departure from the original, which was played at this concert from manuscript parts. Since the work was written when Rachmaninoff was seventeen years old, its frequent musical verbosity, occasional incoherence and inapt orchestration may be forgiven. What was more striking was that a mere student should have been able to give birth to the broad and sweeping first theme and numerous felicities throughout the concerto, in spite of their Tschaikowskian stamp. Here without question was music of original inspiration, predicting the musician that Rachmaninoff became. Miss Danforth's performance was exciting and seemed to me to do full justice to the score, as did the orchestral playing under Koussevitzky. The other numbers on the program, heard at previous concerts this season, were the Brahms Haydn Variations and the César Franck symphony in D minor. A large audience applauded the various performers heartily.

Program by Chardon Quartet

The Chardon String Quartet, giving the second of its concerts at Brattle Hall, Cambridge, on November 8, played a quartet of Darius Milhaud, written in 1914-15. a Schubert quartet in E major, op. 110, and a quartet by Vaughan Williams in G minor. Milhaud's music was chiefly interesting because of its surprisingly advanced idiom, which must have created a scandal at its first Parisian performances. But nowadays such things have become too familiar to cause the lifting of an eyebrow. The listener seeks beneath the tonal surface; in this instance he found next to nothing. Far more engrossing was the music of Williams, in spite of (or perhaps, the sneer of the modernist might put it, because of) its more orthodox harmonic base. Most of the quartet had a quality searchingly emotional. Its antique character was not "arty" or sophisticated, but resulted from Williams' predilection for old English tunes and old scales. This language is as natural to him as the twelve-tone scale is to Schönberg, and more natural, I may presume to say, than was Milhaud's method of expression to him. The Chardon Quartet, playing rather above their already high average, were cordially applauded. They have put Boston in their debt by the exceptional catholicity of their programs.

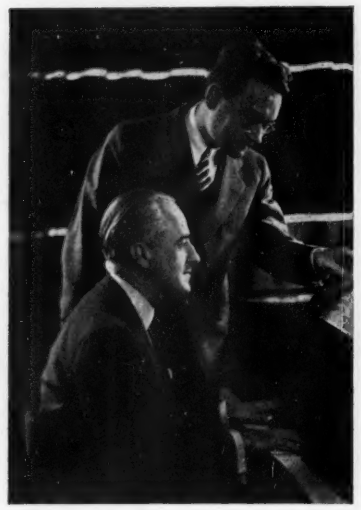
Other Concerts

Among the other musical attractions of the week were a program of vocal and violin music by Mae Taylor, soprano, Jacques Rubinstein, violinist, and Leo Litwin, pianist, at the Gardner Museum on November 4; the F E R A Symphony Orchestra (Will Dodge, conductor) in a concert at the Boston Museum of Fine Arts on the same day, the program containing Tschaikowsky's Nut Cracker Suite and Miniature Overture, Cobb's Suite, A Night in India, Beethoven's Prometheus Overture and music by Rimsky-Korsakoff, Locke and Purcell; a presentation of Franck's Fifth and Sixth Beatitudes under the direction of Dr. Carl McKinley at the Old South Church on the same day; a program at the Longy School on November 6, when Wallace Bennett, bass, and Barbara Greenough, soprano, pupils of Rulon Robinson, were heard; and an organ recital by Homer Humphrey of the faculty of the New England Conservatory of Music at Jordan Hall on November 8. The program contained music by Franck, Jongen, Frescobaldi, Bach, Rheinberger, Jepson and Widor.

Scholarship Winner

Arthur V. Berger of New York City is the winner of the scholarship in the professional department of the Longy School of Music. Mr. Berger, only twenty-two years old, has already had a considerable musical career. He received the Bachelor of Music Degree at N. Y. U., and also studied at the City College of N. Y. He has been music critic of the Daily Mirror and has been a regular conrtibutor to various other periodicals. At the Longy School he will specialize in music history, and he will also study musicology under Dr. Hugo Leichtentritt at Harvard University.

The professional department of the Longy School was organized this year for students desiring training for a professional career in music. It is affiliated with the École Normale de Paris, founded and directed by Alfred Cortot, and its students are eligible to go eventually to the Parisian institution. The faculty, which is headed by Yves Chardon, includes Walter Piston, Frederick Tillotson, Norbert Lauga, Hubert Lamb and Minna Franziska Holl, director of the Longy School. M. S.



GUY MAIER and LEE PATTISON, duo pianists, will give a program at Town Hall, New York, on November 24.

Kansas City Philharmonic Presents Vivid Opening Concert Under Krueger

German, Russian and Finnish Composers Represented in Initial Orchestral Program of Winter—Brilliant Readings Receive Warm Tribute of Applause—Receptions Given in Honor of Conductor

KANSAS CITY, MO.—The first subscription concert of the Kansas City Philharmonic Orchestra, presented on October 30 at Convention Hall, was a glamorous affair. The audience of 5,500 greeted Conductor Karl Krueger and the men of the orchestra with genuine enthusiasm and evidenced their deep appreciation of the clearly wrought and intelligent interpretations by rapt attention and fervent applause. The first program was entirely orchestral, consisting of the Freischütz overture (Weber), symphony No. 5 (Beethoven), the Romeo and Juliette overture-fantasy (Tschaikowsky), The Flight of the Bumble-bee (Rimsky-Korsakoff), The Swan of Tuonela (Sibelius) and Smetana's The Moldau.

The Freischütz music was gracefully unrolled; then followed Beethoven's colossal work which was given a majestic reading in its entirety. The difficulties of the first movement nicely encompassed, Mr. Krueger carried his forces through a memorable recreation of the *andante*, the radiance of which spread alluring beams through the scherzo and finale. The adroit management of the transitions, the balance and solidity, and the magnificently conceived triumphal climax made notable Beethoven's *chef-d'oeuvre*. With Mr. Krueger's fine sense of the dramatic, the varied episodes of the Tschaikowsky overture were effectively drawn. And the weirdness and mystery of the Sibelius opus were completely realized by Mr. Krueger and the orchestra in a truly poetic reading, with F. Pronio playing the English horn. The Rimsky-Korsakoff scherzo was subtly conceived and The Moldau (repeated from last season) revealed tonal coloring of inspiring import.

The orchestra displays greater volume and a new brilliance this season with the new concertmaster, Joseph Harding, and the stimulation experienced by the audience from this first orchestral menu presages well for a brilliant season during which many eminent artists will make guest appearances.

Following the concert a reception and dinner were given by the trustees of the orchestra and their wives at Hotel Muehlebach for 300 guests, including educators, instructors and heads of various colleges and universities of Missouri and Kansas. On Sunday preceding the concert, a reception and musicale at the Kansas City Country Club honoring Mr. and Mrs. Krueger were held by the board of directors of the orchestra and their wives for 800 guests.

Recitals Presented

Martin Burton and Mrs. Burton (Virginia Betton), from the piano faculty of the College of Emporia, gave an intelligent, interesting exposition of Danse Macabre (Siloti arrangement) before the Kansas City Musical Club on October 22. Carl Preyer with Ruth Orcutt of the piano department at Kansas University presented Mr. Preyer's charming new Five Miniatures from a Fairy Legend for two pianos on November 5 for the club. Fairy Queen, Grief of Punch, Imps of Darkness, Magic Wand, and Hobby Horse constitute the suite, which met a glowing reception under the skillful interpretations of Miss Orcutt and Mr. Preyer.

On October 23 Mr. and Mrs. Philipp Abbas regaled patrons of Mu Phi Epsilon with a concert in costume, devoted to music for the viola da gamba and harpsichord. Items from the musical writings of Ortiz Ariosti, Hervelois, Marteau and Handel were employed. With cello and piano Mr. and Mrs. Abbas presented music by Haydn, Boccherini, Frescobaldi and Valentini in the latter half. The musicianly pair interpreted the entire program with finesse. C. C. B.

Spaeth Lectures on Music

Sigmund Spaeth, who has completed a course of lectures on operas at the Hippodrome, New York, began a series on The Art of Enjoying Music at the Boston Library on November 13, under the auspices of the State Department of Education. His book of the same title is being used as a text by thirty-three colleges this fall.

Dr. Spaeth's schedule of the immediate future includes engagements in Worcester, Jamaica, Ludlow, Northfield, Fall River and Lynn, in addition to his regular appearances at Carnegie Hall and elsewhere in New York. On November 7 he made supplementary comments on a program of Russian gypsy music at the Hotel Plaza, New York.

Schola Cantorum Announces Series

Grete Stueckgold, soprano of the Metropolitan Opera; La Argentina, in a program of Spanish dances; Ray Lev, pianist; Bronislaw Hubermann, violinist; the Paris Instrumental Quintet; Artur Schnabel, pianist, in a special program of works by Beethoven, Schubert and Mozart, will be the artists for the Schola Cantorum series of musicales to be given December 4, 20 and 27, January 7 and 17, and February 4, at the New York homes of Mrs. John Henry Hammond, Mrs. William Woodward and Mrs. John Jacob Astor, and at the Colony Club and the Junior League.

César Saerchinger Sails

César Saerchinger, general European representative of the Musical Courier and European representative of the Columbia Broadcasting Company, sailed from New York, *en route* to London, on November 9 by the SS. Rex. From mid-ocean Mr. Saerchinger supervised a short-wave radio broadcast from the floating radio station of the Rex, said to be the most completely equipped station of this kind on any ocean liner, duplicating the equipment used in important experimental work recently by Senator Marconi on his yacht, the Electra.

St. Louis Symphony Orchestra Begins Season in New Auditorium

Address by Mayor Dickmann Is Feature of Brilliant Opening of Series under Baton of Vladimir Golschmann—John Charles Thomas Has Warm Reception in Recital

ST. LOUIS, MO.—The inauguration of the St. Louis Symphony Orchestra's fifty-fifth season which took place on November 2 and 3, will be recorded in the pages of this organization's time-honored history as the dawn of a new era, and the fulfillment of a long cherished dream. A new home, an augmented orchestra and the largest attendance of all time, were factors contributing to the brilliant event.

Having outgrown the Odeon in which for the past thirty-four years all concerts were held, the orchestra is now permanently ensconced in the handsome new Music Hall of the Municipal Auditorium, which has a seating capacity of 3,565 and contains the latest of modern equipment. Additional instrumentalists recently added to the orchestra now brings the personnel to ninety men, thus providing an ensemble perfectly balanced and wholly adequate for the artistic requirements of the larger auditorium. Manager Arthur J. Gaines reports an increase in seat subscriptions over last year of forty-three per cent., and the single sale of seats for the first pair of concerts showed an increase over the corresponding concerts of last season of eighty-four per cent. The student concert series also shows a substantial increase in subscriptions, which are still being received in goodly numbers.

Mayor Bernard F. Dickmann addressed the initial audience of the season, welcoming the citizens and the orchestra to the new abode, and introducing Conductor Vladimir Golschmann, who was received with a standing ovation. The customary all-orchestral opening program was designed to initiate the many newcomers among the subscribers with music of the less complex type, and thus we heard the Weber Oberon Overture; the Dvorak New World Symphony; Moussorgsky's Night on a Bald Mountain; Debussy's Pavanne for a Dead Child, and the Tannhäuser overture. Mr. Golschmann's readings were superb and the orchestra, having had but one week's rehearsals, played in virtuoso style, the men giving their popular leader the finest coöperation.

THOMAS APPLAUDED IN RECITAL

John Charles Thomas opened the local recital season on October 31, appearing in the new Music Hall as the first attraction of the Condon Concert Course. A favorite with local audiences, Thomas, who was in his best form, offered a group of Lieder by Schubert and Schumann, songs in French, Venetian, Sicilian and Italian, and a splendid English group. Encores were as usual, numerous, and the singer's friendly attitude as well as his faultless singing resulted in his audience making repeated demands, to which Thomas acceded. Carroll Hollister scored both as soloist and in support of Mr. Thomas.

The young violin virtuoso Felix Slatkin was heard in his annual recital on October 28 in the auditorium of the Y. M. H. A. This former pupil of Efrem Zimbalist, and now a member of the symphony orchestra, provided an evening of important music which he played in finished style and with a deep insight into his subjects. The Vitali Chaconne in G minor, the Grieg sonata in C minor, and the Mendelssohn E minor concerto showed the young man to be a master of the bow, and in his miscellaneous group of modern *morceaux*, he further attested his complete musicianship, facile technic and excellent tone production. O. C.

Radio City Music Hall Produces Opera by D'Antalffy

The Radio City Music Hall, New York, is presenting an original opera in four scenes, Onteora's Bride, by Deszo D'Antalffy, beginning November 15.

The Music Hall inaugurated the production of opera on its stage, in conjunction with the showing of motion pictures, last May when Puccini's Madam Butterfly was presented. The production was held over for an extended engagement, and was witnessed by more than 230,000 persons.

Onteora's Bride was written especially for the Music Hall's stage by D'Antalffy, a former professor at the Royal Hungarian Institute in Budapest and now staff composer at the Music Hall. The opera is produced by Leon Leonidoff under the musical direction of Erno Rapee.

Artists Announced for Opening Beethoven Association Concert

Friedrich Schorr, baritone of the Metropolitan Opera, with Walter Damrosch at the piano, George Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist, are to be the participating artists in the opening concert of the season to be given by the Beethoven Association on November 19.

Mr. Schorr will sing a group of Wolf and a group of Brahms songs. Barrère-Salzedo-Britt are to be heard in an old sonata of Lotti, in a trio by Boris Koutzen, especially written for and dedicated to the artists, and a Sonata da Camera by Gabriel Pierné, to have its first New York performance. After the concert the members of the Beethoven Association will assemble at the new club rooms for the supper which follows the concert.

Angna Enters Returns from Europe

Angna Enters, American dance mime, gives a program of her Episodes and Compositions in Dance Form at the Plymouth Theatre, New York, on December 9.

Miss Enters returned from Europe this fall after a summer in Greece and adjacent countries, where she traveled on a Guggenheim Fellowship. She will feature on her program several of the dances which draw their immediate inspiration from her stay in classic Greece. Since her return in October, Miss Enters has been on tour, visiting Bennington, Vt., Chicago and adjacent points (four appearances), Minneapolis, Minn., Winnipeg, Can., and Charleston, Ill.

Other cities in which she will appear before her New York recital are Cleveland, Boston (three appearances) and Manchester, N. H.

Rare Musical Scores of the Past Preserved Through Work of Harpist

Mildred Dilling Tells of Labors in Restoring Composition of E. T. A. Hoffmann for Modern Performance

One of the most prominent among those instrumental in bringing the harp before the public as a solo instrument is Mildred Dilling, who has done pioneer work in this field, both in this country and in Europe. In Germany and the British Isles, hers were the first solo harp recitals in the memory of the critics.

"I have always considered the success of the harp a foregone conclusion," said Miss Dilling. "After all, is it not the earliest musical instrument, and, except for the human voice, the first medium through which man expressed his musical genius? Of course the harp is now a highly developed instrument, suitable for the most sophisticated utterance, but even if all these modern amplifications were missing, I believe there would be an inherent race-love of the harp, just as people love an open fireplace, even though their homes are equipped with the latest heating devices."

Miss Dilling as a recitalist is heard extensively each season, and in addition to her personal appearances she has radio affiliations. Her current Thursday morning recitals over WEAF have been in progress since April, and during this time Miss Dilling has programmed over 100 works for the harp, ranging from the earliest classics to the moderns, thus affording the listeners a comprehensive idea of the wide scope of the instrument.

UNUSUAL MUSIC OF PAST AND PRESENT

Recently Miss Dilling has identified herself with the presentation of the harp in chamber music, and this fall radio audiences will have opportunity of hearing a number of original chamber music works for harp with string quartet and other combinations. Many of these are examples of a literature unfamiliar even to professional musicians and critics.

"I have collected some of these beautiful scores," the harpist said "through research work in which I had as collaborator Dr. Carleton Sprague Smith, curator of music at the New York Public Library, who is himself a flutist."

Two of these forthcoming concerts will be on the Music Guild programs of chamber music series which the National Broadcasting Company is offering, and are to take place on November 20, when Miss Dilling will be soloist with the Gordon String Quartet, and on Thanksgiving Day, November 29, when she will broadcast with the Stradivarius String Quartet. The second program lists a quintet by E. T. A. Hoffmann. "This composer, as devotees of Beethoven know, was a close friend of the Master of Bonn and has been credited with being his discoverer. He was also the author of the stories which inspired Offenbach to write his opera The Tales of Hoffmann. This quintet is one of the most exquisite examples of his musical gifts, and this will be its first performance in America. On the same afternoon we are to play Feerie, a prelude and dance by Marcel Tournier, professor of harp at the Paris Conservatoire and a brilliant writer of music for the instrument. On November 20 we plan to present three pieces for flute, harp and string quartet by Daniel Gregory Mason, and Marcel Samuel Rousseau's Variations Pastorales sur un Vieux Noel, for harp and string quartet."

December 9, Miss Dilling will join Frances Blaisdell, flutist, and Joseph Emonts, first cellist of the New York Philharmonic, in a broadcast which is one of a course of chamber music concerts sponsored by WOR, featuring leading chamber music organizations. This same trio, which is frequently heard in Concerts a Trois, will play two concerts for the Chamber Music Society of America at the home of Mrs. Christian Holmes on Fifth Avenue, New York, and on the series to be given in Scarsdale, N. Y. They also are to appear for the Glen Ridge (N. J.) Woman's Club on December 4. Miss Dilling, heard often as soloist with the Little Symphony under the direction of Philip James, over WOR, is to be featured with this organization once more on Thanksgiving night, playing Renie's concerto in C minor. Henriette Renie is Miss Dilling's teacher, and the American harpist made her Paris début playing this work with orchestra; the composer conducting.

Miss Dilling's early background was one conducive to art development. A native of Indiana, she grew up in the capital of that state, when Indianapolis was the home of James Whitcomb Riley, Booth Tarkington, Meredith Nicholson and others prominent in literature. All were friends of the young harpist in her "child prodigy" days, and were among the first to encourage her work. Tarkington once engaged her to provide the musical background for an Irish play in which he directed the local Little Theatre group. M. L. S.

Hughes to Appear in Washington

Edwin Hughes, New York pianist, will make an address before the first regular meeting of the newly formed Washington Music Teachers' Association in Washington, D. C., on November 26.

Winnipeg Throng Greets Hart House Quartet

Angna Enters and Fritz Kreisler Are Early Season Visitors in Canadian Recital Halls

WINNIPEG, CAN.—Another unmistakable sign that music is being restored to its rightful prosperity, here as elsewhere, was evident on November 1 when the Fort Garry Concert Hall was almost filled with chamber music lovers to hear the Hart House String Quartet in a program consisting of works by Haydn, Beethoven and Schumann. The applause at the conclusion was so warm and spontaneous that the quartet generously added three encores.

Members' night at the Men's Musical Club on November 3 was an event of importance not only because of the instrumental and vocal portion of the program, but also because a clear and authoritative address on the history and performance of symphonic music was made by Bernard Naylor.

Much interest was aroused by the visit of Angna Enters, eminent American dancer, for the season's opening of the Women's Musical Club on November 5, the Auditorium Concert Hall being crowded for the event. Miss Enters presented a program that was well planned for contrast and freedom of design in composition. Kenneth Yost contributed piano accompaniments that suited the mood of each episode in the soloist's program.

The same evening a packed audience greeted Fritz Kreisler at the Auditorium, when this veteran master of the violin again revealed his perfection of tone and technical skill in a program which appealed to every musical taste. Carl Lamson as usual showed reliability and familiar communion with the artistic purpose of the soloist.

A new organization called the Winnipeg Players Guild has announced its initial program for the season. Under the honorary directorship of Lady Tupper, the guild will present Rutland Boughton's music-drama, The Immortal Hour, on December 5, 6, 7 and 8. In this production Mr. Naylor is to be musical director and Colin Ashdown, stage director. A. C.

Sunshine Trio Heard in Mana-Zucca Songs

The Sunshine Trio, composed of Florenz Perkins, Suzanne Dickson and Wilma Leach, have been broadcasting Mana-Zucca's compositions for the past month over WQAM. Their programs included The Big Brown Bear, If Flowers Could Speak, and I Love Life. They recently gave a series of concerts in Nassau, and have been reëngaged. This trio are having an active season. They are all members of the Mana-Zucca Music Club, where they are frequently heard. They have also appeared over a coast-to-coast NBC network.

Sonata Recitals on WOR

Eddy Brown, violinist, and Henri Deering, pianist, are presenting the ten sonatas of Beethoven for violin and piano, in a series of weekly recitals over Station WOR every Sunday afternoon, the first of which was heard on November 11. The opening program comprised the A major sonata.

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Richmond Symphony Orchestra Plays To 4,000 in First Seasonal Appearance

Wheeler Beckett Conducts Music of Vivid Contrasts before Large Throng—Kathryn Meisle Wins Warm Reception as Soloist

RICHMOND, VA.—The Richmond Symphony Orchestra gave the opening concert of its fall series on November 5 at the Mosque Auditorium, with Wheeler Beckett, regular conductor, directing. The Mosque, seating over 4,000, was filled and the audience was comprised of the social elite. Mr. Beckett was presented on his entrance with a floral tribute from the orchestra members, and acclaimed repeatedly during the performance.

Beethoven's seventh symphony was the featured work and it was conducted by Mr. Beckett without a score. It was given a superb and authoritative reading, with a marked finish of detail and beauty of contrasting movements. The strings throughout disclosed a high standard of quality, superior, it seemed, to previous seasons. A new concertmaster, Leonid Bolotine, of wide experience, led the string section.

The Tannhäuser overture and Weber's Invitation to the Dance, arranged by Weingartner, were followed by the symphony, and Liszt's Preludes completed the orchestral numbers. All of these interpretations had that finesse of presentation that showed Mr. Beckett's rare conductorial abilities.

Kathryn Meisle, contralto, as the soloist, made her first appearance in Richmond, delighting the assemblage with a voice of full, rich volume and color and a charming personality. She sang the aria from Samson et Dalila and the Carmen Habanera.

The orchestra has planned a season of eleven local concerts, of which five will be junior afternoon events; its itinerary will include the University of Virginia at Charlottesville, William and Mary College at Williamsburg, and appearances at Newport News and Norfolk.

In further comment upon the instrumentation, the orchestra this season comprises seventy-five men. The string section has always been excellent; Alexander Blackman leads the second violins and Bruno Steinke is first cellist. Now with Mr. Bolotine as concertmaster and Enzo Pascarella, assistant concertmaster, the string section is particularly well equipped. A new flutist, Ewald Haun, acquitted himself splendidly in the Invitation to the Dance.

Mr. Beckett has made his selection of instrumentalists carefully and he will undoubtedly mould them into a capable ensemble.

CLUB AND SCHOOL EVENTS

Richmond's public schools, under the direction of Walter Mercer, its veteran head of school music, is undertaking a wide program of musical tuition and performance. More than 250 students at John Marshall High School have enrolled in orchestral and vocal study under a new scheme of study. An instructor of orchestral instruments, William T. Sinclair, has been engaged. Equal attention has been given to the vocal side in the engagement of Charles Troxell, local tenor and teacher, to train individual voices and direct choral work. Sixty pupils have enrolled for the vocal work at John Marshall High School and this work is carried also into the Thomas Jefferson High School and the junior high schools.

An orchestra has been assembled and one public appearance has already been made locally. Light opera work will be undertaken and orchestral concerts given by the school forces.

Frances Reinhardt, soprano, and Grace Cosby Hudgins, contralto, with Mabel Maxson Stradling, pianist, appeared recently in concert at the Woman's Club, singing a miscellaneous program; they were assisted by John Cortopassi, violinist, in compositions by Kreisler, Ambrosio and Keler.

Mrs. William R. Trigg, Jr., is the newly elected president of the Musicians' Club, continuing her office from last season. Mrs. Maurice Tyler is secretary, with Mrs. Richard Florance, Jr., as vice-president, and Mrs. E. T. Trice, treasurer. Charles G. Harris and A. L. Lambdin were added to the board of directors. The club is giving its usual program of public concerts and member recitals.

J. G. H.

Choral and Dance Events Are Montreal Feature

Don Cossack Russian Male Chorus and Monte Carlo Ballet Russe Delight Audiences

MONTREAL, CAN.—The fifth concert of the Don Cossack Russian Male Chorus in our city was given at His Majesty's Theatre on October 7. The large audience that crowded the hall accorded a tremendous ovation to the dynamic leader Serge Jaroff and his thirty-six artists. Groups of sacred music, operatic choruses, soldiers' and folk-songs composed the highly interesting program that treated the public to several thrills. The Russian singing ensemble gave ample evidence once more of its brilliant art. This concert was the first one on its present American tour.

The Monte Carlo Ballet Russe has been performing in our city for three days, drawing a numerous public who greeted the dancers at every representation. Leonide Massine headed the company as *maitre de ballet*, with Tamara Toumanova, Irina Baronova, Tatiana Riabouchinska and Paul Petroff, as leading dancers. These performances have permitted us to admire once more their beautiful art in the production of modern ballet.

Godfrey Ludlow, Australian violinist, gave a recital for the Matinee Musical Club at the Mount Royal Hotel. The event attracted leading figures in our artistic circles and the artist showed himself to be an experienced and competent musician. In the Franck sonata he was assisted by Marie Thérèse Paquin, pianist.

A PIANISTS' MONTH

Last month seemed to have been dedicated to piano soloists. Among those who appeared: Paul Wittgenstein, one-armed pianist, performed with amazing technical skill with the Montreal Orchestra under the direction of Douglas Clarke; Robert Schmitz, French pianist, was acclaimed for his admirable style and virtuosity; Leo Pol Morin, Canadian pianist, devoted a large program to modern French music. A young local artist, Cecile Potvin, was heard at the Ritz-Carlton before leaving for Paris to complete her studies. Hortense Lord, another talented pianist, gave a recital at the Ladies Morning Musical Club, assisted by Laurence Durieux, soprano. Works by Bach, Schumann, Grieg and Strauss constituted her program, during which she proved to be in command of the full resources of her instrument. Sentiment and pervading grace marked her interpretations. She was greeted by a large audience.

J. H. G.

Rome Prize in Musical Composition Offered

The American Academy in Rome has announced its fifteenth annual competition for a fellowship in musical composition. This year it is the Walter Damrosch Fellowship that is to be awarded. Candidates must file application with the executive secretary of the American Academy not later than February 1, and not later than March 1 must file two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello, and piano, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano pieces.

The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is $1,250 a year for two years with an additional allowance of $300 for transportation to and from Rome. The winner will have the privilege of studio and residence at the academy, and opportunity for six months' travel each year, for visiting the important musical centres and making personal contacts with the leading composers of Europe. He will also have opportunities to hear and conduct performances of his own compositions, and may benefit from a special fund for the publication of music composed at the Academy.

For circular of information and application blank, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

Florence Easton Returns for New York Recital

Florence Easton, former soprano of the Metropolitan Opera, returned to this country on the SS. Berengaria, November 13. It is three years since the English soprano has sung in this country. During that period she has been in England and on the continent except for a brief non-professional visit of two weeks which she made here last year. Mme. Easton's first appearance of the season will be at Town Hall, New York, on November 23.

November 11 Offers Notable Radio Features

The Sunday night radio features of November 11 included Jascha Heifetz, soloist with the General Motors Symphony Orchestra on WJZ, Fritz Reiner conducting; the Detroit Symphony Orchestra, under Victor Kolar, on the Ford Hour of WABC, with the Revelers Quartet as assisting artists; and, on WOR, the Chamber Music Society of America (Eddy Brown, director) presenting Joseph Schuster, cellist, and Hortense Monath, pianist.

Men's Committee of Musicians' Emergency Drive Holds Meeting

David Sarnoff, chairman of the men's committee of the Musicians' Emergency Fund, which has launched a campaign to raise $400,000 to continue the emergency and relief work among deserving and talented artists and musicians, called the first meeting of his committee, which is comprised of 100 New Yorkers who are interested in cultural, civic and musical affairs, at luncheon on November 8, at the Rockefeller Luncheon Club, RCA Building, New York. Walter Damrosch is chairman of the campaign committee; Mrs. Vincent Astor heads the Special Gifts Committee, and Elizabeth Polk, the junior committee. Mr. Sarnoff and Dr. Damrosch made short speeches. Others who addressed the meeting were Paul D. Cravath, Felix Warburg, Hon. Bernard Deutsch, Merlin H. Aylesworth, Alfred McCosker and Frederic A. Willis, representing William Paley. Mr. Cravath announced his subscription of $1,000 and Mr. Warburg his of $1,500. "Of the total of $400,000, the quota for the Special Gifts Committee, as I understand it," Mr. Sarnoff said at the conclusion, "is $150,000. The men's quota is an equal amount of $150,000 and I am inviting the officials of the broadcasting companies here to assume the balance of $100,000."

Carolyn M. Cramp Organ Recitals

Carolyn M. Cramp, continuing her monthly Sunday afternoon organ recitals at Clinton Avenue Congregational Church, Brooklyn, played eleven works on November 11. The opening Hollins overture and two Bach works (a chorale-prelude and the Cathedral fugue) were played clearly, with good climaxes. Sibelius' Finlindia was given a brilliant performance. Clarence Dickinson's melodious Berceuse was a welcome contrast to the final toccata by Jepson. Other modernists on the list were Rogers and Bonnet.

F. W. R.

LEONORA CORTEZ,
pianist, will be heard in a New York recital at Town Hall on November 27.
(Kubey-Rembrandt photo.)

Indianapolis Applauds John Charles Thomas

Baritone Successfully Opens Martens Series—Resident Symphony Orchestra Launches Season

INDIANAPOLIS, IND.—John Charles Thomas opened the Martens Concerts with a song recital on October 18. Offering a program which led from delicate Lieder to intensely dramatic arias, Mr. Thomas displayed striking opulence of tone, flexibility of mood, and distinctiveness of style. His remarkable clarity of diction, beautifully sustained legato and wide range of nuance were in full evidence and so was the depth of genuine sentiment which springs from the heart and enables him to fully convey to his hearers the content of every song he presents. Carroll Hollister was the able accompanist and also contributed solo numbers.

The Indianapolis Symphony Orchestra opened the season at the Murat on October 23. The program consisted of symphony No. 7 (Schubert), Don Juan Overture (Mozart), Largo from quartet No. 50 (Haydn), and Scènes Pittoresques (Massenet). Ferdinand Schaefer conducted and gave readings charged with power and virility. He was able, with only a few days of rehearsals at his disposal, to impose his own ideas and ideals upon the musical minds of his instrumentalists, and deliver to his hearers a concert which met emphatically with their approval. His version of the Schubert number was new in many aspects. The first movement was played with deft emphasis of its thematic structure.

Willard MacGregor, American pianist, is to appear here this month at the English theatre under the direction of the Martens Concerts.

H. C. G.

Raymond Bauman Active in Concert and Teaching Work

Raymond Bauman, pianist, fulfilled eight engagements with the Gordon String Quartet at Music Mountain, Falls Village, Conn., during the past summer. In August, Mr. Bauman spent a week at "Woodhome," the home of Dr. and Mrs. Edward B. Jenks on Lake George, N. Y. This winter, on returning to New York Mr. Bauman has been active as a concert artist, as well as an accompanist. He also is doing considerable teaching. Many of his colleagues in piano pedagogy work with him and use his educational ideas. His studio is a clearing house for people with music problems, and every Saturday night concert programs are tried out. At the conclusion of the present season, Mr. Bauman plans to spend one month of the summer at Lake George as director of chamber music concerts.

Wilcox Scholarship Awarded

OKLAHOMA CITY, OKLA.—A number of young singers in this section competed, before a judging committee of prominent local musicians for the twenty-lesson scolarship with John C. Wilcox, Chicago voice teacher who began a five weeks' term here as guest teacher on November 5. The winner was Sterling Price, a young baritone, who is a junior student in the fine arts department of Oklahoma Baptist University at Shawnee, Okla. In addition to teaching several prominent singers and voice teachers of this community, Mr. Wilcox will instruct a group in choral conducting, and conduct a clinic for teachers of music in the public schools. On December 1 he will conduct a vocal forum as a feature of the annual convention of the Oklahoma State Music Teachers' Association, at Enid.

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Florence Austral Warmly Greeted In Tour of Australian Cities

Edgar Bainton Makes Début as Conductor of Conservatorium Orchestra—Eistedfodd Opens in Sydney—Percy Grainger Welcomed in Return to Homeland

SYDNEY, AUSTRALIA.—After a successful tour of West and South Australia and Victoria, Florence Austral opened her series of four concerts at the Sydney Town Hall, On her entrance to the platform she was greeted with great applause and throughout the evening the large and appreciative audience showed their enthusiasm by demanding many recalls. The Australian artist has returned to her country in the height of her vocal ability. The programs presented were of a high standard, displaying not only the superb quality and purity of tone of her voice but also her great power of interpretation. Her offerings included Schubert's The Trout, To the Water, Erlkönig; Brahms' Death Is the Cooling Night, Ever Fainter Is My Slumber, The Vain Suit, and Love Eternal; Schumann's I Murmur Not, and Dedication; Leonora's Prayer from Verdi's La Forza del Destino; recitative and aria from Weber's Der Freischütz; Gounoud's Plus grande dans son obscurité from The Queen of Sheba; La Forge's Song of the Open, and Glen's Rude Wind, Cruel Sea.

John Amadio, flutist, played as his opening numbers, with brilliant technic and charm, Bach's sonata and Mozart's concerto in D Major. He responded to repeated recalls by playing Chopin's waltz in D flat major and Rimsky-Korsakoff's Song of India. His interpretations of Debussy's Syrinx, Kirman's Gipsy Dance, and Dittersdorf-Kreisler's Scherzo brought forth much applause.

Raymond Lambert, who toured with John Brownlee, again impressed the audience both as an accomplished accompanist and fine soloist.

Mme. Austral, Mr. Amadio and Mr. Lambert were guests of the Music Circle of the Sydney Lyceum Club. The president, Elizabeth Plummer, received the guests and presented a floral clef on behalf of the Musical Courier of New York. A program arranged by the president was contributed by Beatrice Tange, young Sydney pianist, Evelyn Lynch, vocalist, Maestro Aldrovandi, late of the Imperial Grand Opera Company, and Albert Cazabon, violinist-conductor of the Prince Edward Theatre Orchestra.

BAINTON NEW CONSERVATORIUM HEAD

In the presence of Lieutenant Governor Sir Phillip Street and Lady Street, Dr. Edgar Bainton, newly appointed director of the State Conservatorium, appeared for the first time as conductor of the orchestra. His reading of the varied program showed his complete control and fine leadership. The large audience manifested its appreciation by repeated applause. Particularly fine was his interpretation of Wagner's prelude to Tristan and Isolde, Debussy's L'Apres Midi d'un Faune, and Dvorak's Carnival Overture.

The retiring conductor of the State Conservatorium, Dr. Arundel Orchard, was tendered a Citizen's Testimonial Concert at the State Conservatorium. The program given included Siegfried's Rhine Journey, the final scene of Götterdämmerung, conducted by Dr. Orchard, and several of his own compositions (Fantasie Ballade for piano and violin and three songs). Dr. Bainton appeared for the first time as solo pianist and chose as his contribution John Ireland's April, Island Spell and his own White Hyacinth. The Lieutenant Governor in handing the presentation spoke of the value of Dr. Orchard's work during his sixteen years of office. Sir Thomas Bavin and Mr. Drummond, Minister for Education, expressed regret at the retirement of one who always had maintained such a high standard of music.

The Australian Broadcasting Commission is arranging matinee concerts for school children. The Town Hall was crowded with boys and girls whose interest was sustained right through the performance. Prof. Bernard Heintz of Melbourne gave a preliminary talk on the various instruments with illustrations, after which the orchestra played Schubert's Unfinished Symphony, Saint-Saëns' Danse Macabre, and Liadoff's Music Snuff Box. The A. B. C. Male Quartet held the audience by singing folk-songs and nursery rhymes. These matinees are to be continued during December.

The City of Sydney Eistedfodd was opened at the Assembly Hall by the Lord Mayor, Alderman A. L. Parker. The honorary director, Roland Foster, reported a record year, festival competitors coming from all states and New Zealand and numbering over 9,000. The sections arranged were 205. Congratulatory messages were received from prominent people from the states and overseas. Many prizes were donated, including a Melba Memorial for vocal ability, presented by Dame Clara Butt, to be competed for annually, and the Sydney Morning Herald's Challenge Trophy. The visiting artists also contributed, among whom were Percy Grainger, Leonello Cecil, Mme. Austral, Gladys Moncrieff, Horace Stevens, Strella Wilson and the Lord Mayor, Sir Samuel Warder. Leading citizens and musicians were also among the donors.

MUSIC WEEK IN THE ANTIPODES

The fifth annual music week was opened by an orchestral concert at the State Conservatorium directed by Dr. Bainton. This was followed by special Music Week services on Sunday in the metropolitan churches, band performances in Hyde Park, and a matinee at the Town Hall given by the City of Sydney Orchestra. Mid-day organ recitals were held in the city churches throughout the week; schools were the scene of recitals by visiting musicians; lecture-concerts and musicales were sponsored by leading city emporiums. A musical pageant, the Vision of Pan, was held at the Blaxland Galleries arranged by Mme. Ferrari Passmore. At each performance the house was sold out, many being unable to obtain seats.

The Music Week Younger Set arranged a fine program for their concert at the Conservatorium which attracted a large audience. The artists contributing included Dagmar Roberts, pianist, Nora Williamson, violinist, and Osric Fyfe, cellist.

The proceeds of the Carnival Ball held at the Wentworth were given to a fund to establish music scholarships for talented young artists. The president of the Music Circle, Elizabeth Plummer, gave a luncheon at the club rooms. The guests included, besides Arnold Mote, president of Music Week, Roland Foster, director of the City of Sydney Eistedfodd, Albert Cazabon of the Prince Edward Theatre, Emily Marks, Nathalie Rosenwax and Mrs. Walter Swinson. Excellent speeches were given relative to the increased activity through the annual Music Week and City of Sydney Eistedfodd.

The Centenary Song Competition organized by the Melbourne Centenary Committee was won and shared by Margaret Sullivan of that city and Lindley Evans of the State Conservatorium, Sydney.

GRAINGER FÊTED IN TOUR

The eminent Australian musician and composer Percy Grainger, who has toured Europe and spent a number of years in the United States since last he visited Australia, has been giving concerts in West Australia, Adelaide and Melbourne. His performance in Adelaide of his composition To a Nordic Princess, was an outstanding success. An ovation was given him by the numerous audience. While visiting Sydney Mr. Grainger acted as an adjudicator at the Eistedfodd, to which he donated two prizes for vocal and string ensemble.

ELIZABETH PLUMMER.

Buffalo Events Include Enjoyable Concerts

Metropolitan Opera Quartet, Frederick Jagel and Edna Zahm Among Visitors Given Cordial Reception —Resident Artists Appear

BUFFALO, N. Y.—The Metropolitan Opera Quartet was greeted by a sold-out house upon its appearance in Elmwood Music Hall, giving the second concert in the Zorah B. Berry Philharmonic series. Enthusiastic applause, the audience insatiable in its demands, double and triple encores, was the rule of the evening. Grace Moore, soprano; Rose Bampton, contralto; Edward Johnson, tenor, and Richard Bonelli, baritone, with Giuseppe Bamboschek at the piano, furnished the highly enjoyable and unusual program of operatic excerpts. Miss Bampton, of whom Buffalo is justly proud, was warmly greeted by her many friends and admirers, and given an ovation near the close of the program.

Frederick Jagel, American tenor of the Metropolitan Opera, offered an unusual program of songs beautifully sung in German, Italian and English, for the first concert of the Chromatic Club series in Twentieth Century Club. He was equally at home in the varied selections, and chose two operatic excerpts among his many encores. His worthy associate was Edwin McArthur, an exemplary accompanist. The Chromatic Club is to be congratulated upon the brilliance of its opening of the season.

The Chromatic Club began its season of afternoon musicales with a song recital by Edna Zahm, former Buffalo girl, with Ethyol McMullen, accompanist, at the Twentieth Century Club. The unhackneyed program, in which was included the Gluck Monologue and Air from "Iphigenia in Tauris," groups of Franz and Schumann Lieder, songs by Rubinstein, Rimsky-Korsakoff, Rachmaninoff and American composers, with encores, was admirably presented. Miss Zahm's voice and diction, interpretative ability and charm of personality won for her an unqualified success. Miss McMullen's artistic and musicianly accompaniment deserved recognition and a share in the plaudits.

OTHER MUSICAL PROGRAMS

The Music Forum for piano teachers gave its first evening program in the home of its president, Mabel Kurtz, before a good-sized audience. Clara Knoll, chairman of the program committee, presented Kurt Paur, pianist; Walter Hagen, violinist, and Ruth Bender, accompanist. Mr. Paur delighted in his authoritative interpretations, and young Mr. Hagen evidenced undoubted talent, with Miss Bender as efficient accompanist.

An evening of organ and choral music was given in St. John's Episcopal Church by the choir of the church and Robert Noehren, organist and choir master.

As chairman of musical activities of the Town Club, Jessamine Long presented Laura Duerstein, contralto, of Cleveland, formerly of Buffalo, in a recital program. Classes in music appreciation are being conducted by Miss Long, and rehearsals have been started by the Town Club Choristers with Miss Long as director.

Margaret Frye has been engaged to teach private classes in piano at the Park School.

Dorothy Leith and Leonard Pennario have been awarded the William H. Daniels' Memorial scholarships for piano work. Gladys Rossdeutscher won an Eastman School scholarship.

Edith Di Bartolo, pianist, had charge of a pageant, and has given programs in several high schools recently. L. H. M.

Institute of Musical Art Alumni Association Meets

The first meeting of the Alumni Association of the Institute of Musical Art of the Juilliard School of Music for the 1934-35 season was held on November 14 in the recital hall of the institute's New York headquarters. A short music program was given by Doris Frerichs, pianist, Ruby Elzy, soprano, and Bessie Simon, violinist. The speaker for the evening was Herbert Witherspoon, basso, formerly of the Metropolitan Opera and a prominent lecturer and vocal instructor. His subject was Why Music? George A. Wedge, president of the association, acted as chairman.

Persinger to Conduct Senior Orchestra of Yorkville Music School

Louis Persinger is to conduct the senior orchestra of the Yorkville Music School, New York, on Friday evening. A limited number of string players outside the school will be allowed the privilege of joining if their qualifications are adequate. A junior group is open to younger students. No fees are charged, but those accepted must pledge regular and prompt attendance. Auditions for entrance are to be held at the school, 438 East Eighty-eighth Street, New York, and appointments may be made by telephone.

Nino Martini Heard in Broadcast

Nino Martini scheduled three songs in as many languages for his November 7 broadcast over the WABC-Columbia network, with Andre Kostelanetz' orchestra and Variety Singers. Mr. Martini sang Rachmaninoff's In the Silence of the Night; Vagissima Semblanza, Donaudy's modern love song, lyrically based on the form of the old Italian canzonette; and Qui Siera Olvidar Tus Ojos, arranged by Sandoval on the melody of Albeniz' concert tango in D.

TOWN HALL Saturday Afternoons at 3—Oct. 27—Dec. 29—Feb. 16—Mar. 9 and Mar. 23

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Steinway Piano

NEW YORK CONCERTS

NOVEMBER 6

Julia Peters Election Night included as one of its events the second recital this season by Julia Peters, soprano, at Town Hall, the occasion being an all-Schubert program. The young American artist has deepened her interpretative approach to music while making somewhat more subtle her tonal methods. Formerly her singing was that of the large-voiced dramatic soprano (and doubtless Miss Peters can return to this mode of expression when and however she wishes), but this season she has revealed herself in a somewhat more intimate guise as a gracious and poised Lieder and song interpreter. The Schubert works ranged through the entire gamut of emotional expression, and to many of these the singer brought intelligent conception, well-devised vocal coloring and attractive quality of tone. She was especially successful with songs of a serene and introspective character, such as the Wanderers Nachtlied, where her pianissimo work was of a beguiling sort. The legato singing of the artist was often a delight to hear. The audience was warm in its expression of approval and brought the singer out to bow repeatedly. Claude Gonvierre was the accompanist.

NOVEMBER 7

Walter Damrosch Resuming his well-known series of four lecture-recitals on Wagner's Ring of the Nibelung, Dr. Walter Damrosch began the course at Town Hall before an evening audience of good size.

These Damrosch talks, which he first gave some forty-seven years ago, are familiar to thousands of older American music-lovers and it is well that they are still available for the present generation, as Wagnerian lore remains a necessary part of the education of every tonally cultured person.

Dr. Damrosch naturally is a leading (no pun intended) authority on the subject and also possesses the ability to impart his knowledge in a clear and entertaining way. He sits at the piano as he explains the libretto of the operas and plays and analyzes their music. Too, the presentation affords him occasional opportunity for the exercise of his considerable wit.

This first of the series of talks concerned itself with Rheingold, and Dr. Damrosch succinctly and illuminatively laid bare its chief dramatic and musical moments. He was listened to intently and warmly applauded. The rest of the lecture-recitals will treat of Walküre, Siegfried, and Götterdämmerung.

NOVEMBER 8

John Charles Thomas Opening the fifth Town Hall Endowment Series, John Charles Thomas, Metropolitan baritone, was greeted by a sold-out audience which not only occupied all the seats of the auditorium but crowded the platform. Surrounded by these heatedly enthusiastic patrons, Mr. Thomas sang a program which included works of Peri, Handel, Strauss, Marx, Widor, Lenormand, two arias and a group of English and American songs, with the masterly finesse for which he is noted. Perfect tonal production, sincerity of interpretation and histrionic presentations of the finest kind were heard from the beginning of the baritone's program to the end. Mr. Thomas is one of the most completely satisfying artists of the vocal world at the present time. No listener need fear that there will be anything uttered to make him squirm in his chair. Whether it be a cloying love song, German Lieder or a French operatic aria, Mr. Thomas sings it with skill and tonal beauty. Carroll Hollister, Mr. Thomas' expert accompanist, also played a group of piano solos by Bach-Saint-Saëns, Debussy and Lecuona which were so well received that the audience demanded an encore.

John Charles Thomas was forced to make so many additions to the printed list of the evening that the concert, which began promptly, did not end until nearly eleven o'clock. Even then his audience did not want to go home.

PHILHARMONIC ORCHESTRA, NOVEMBER 8
(See page 5)

NOVEMBER 10

Hazel Griggs and Helen Lanier A program of music for young students was given in Steinway Hall on Saturday morning by Hazel Griggs, pianist, and Helen Lanier, soprano. A good-sized audience, mostly juvenile, of course, heard the two artists with every appearance of enjoyment. The numbers were interspersed with instructive explanations and comments, delivered with a directness and vivacity that caught and retained the attention of the children. Both performers showed fine discrimination in their choice of numbers, presenting colorful music, for the most part strongly associated with some definite story, scene or personality. Miss Griggs, a deft and musicianly pianist, gave three groups, including a Haydn sonata, dance excerpts by Mozart, Schubert and Schumann, Papillon (Grieg), Hunting Song (Mendelssohn), and five descriptive pieces—To a Toy Soldier (Robert Wagner), The Old Musical Box and the Hurdy-Gurdy Man, both by Eugene Goossens, Funeral March of a Marionette (Gounod) and David Guion's Pickaninny Dance. The singer displayed vocal clarity and tasteful interpretations in French, French-Canadian, German, English, Neapolitan and Louisiana Bayou folk-songs, and items by Kiplin-German, and Milne-Fraser-Simson. She is a talented linguist, her German diction being particularly good. Hearty applause rewarded both participants.

Dorothy Gordon "Around the World in Song" was the fetching title of the recital of folk-songs in costume given by Dorothy Gordon at Town Hall last Saturday afternoon. Miss Gordon has won reputation as a singer for children, though her audience appeal is not by any means limited to the young. Nevertheless, last week there were many juniors in the hall, who listened with appreciation to her lively and charming presentation of four groups. First came game songs from England, then airs from ten other countries, ranging from the humorous to the serious. For these Miss Gordon sometimes tapped out dance rhythms (as with the French *sabots* number) and altered her peasant costume by the addition of different headdresses, scarves, etc. Pantomime was liberally employed, and in one instance the audience was invited to join in the singing. The final group was of American songs from various localities, given by request. Adele Holsten was the accompanist. The delightful and informal afternoon's entertainment by a clever and versatile artist brought rousing applause.

NOVEMBER 11

PHILHARMONIC ORCHESTRA, NOVEMBER 11
(See page 5)

The Brahms Quartet With blended voices, impeccable intonation and a carefully studied program, the Brahms Quartet, consisting of Frances Newsom and Nadine Cox, sopranos, and Lydia Summers and Elinor Markey, contraltos, gave a concert at Town Hall on Sunday afternoon before an audience which filled the auditorium. Five groups were presented, beginning with five Lieder by Brahms, which were sung with sonority, particularly the Märznacht. Hungarian and Russian folk-songs (arranged for the Brahms Quartet by Harry Wilson) and an Armenian folk song (arranged by Deems Taylor) followed. These are quaint pieces and were cleverly sung. Deems Taylor's Tricolor was offered appropriately for Armistice Day observance. Two numbers by Geni Sadero (arranged for and dedicated to the quartet) and four songs from Giorni's Zodiac Town, with the composer at the piano, and a first New York performance of A. Walter Kramer's Song Without Words are worthy of mention. It was good entertainment, the varied character of the songs and the excellent manner in which they were presented holding the rapt attention of the audience. Byron Hughes gave good support at the piano.

Eleonore Pfirstinger Returning to give a second New York recital, Eleonore Pfirstinger, pianist, a graduate of the Zürich Conservatory, was heard in Town Hall last Sunday evening. It was several years ago that she made her début here. The daughter of Felix Pfirstinger, Swiss composer and conductor, the young artist evidently comes by her musicality through heredity and environment. In her program, which opened with the Busoni arrangement of the Bach Chaconne, she revealed a warm and pleasing tone, expressive powers and considerable sensitivity, which gave meaning and eloquence to her performance of the Gluck-Sgambati air from Orfeo and the delightful waltzes of Brahms. The Bach suffered somewhat by a lack of muscularity and also a certain capriciousness of tempo. The list also included a miscellaneous group by Chopin, Liszt, Debussy and Ravel, and as an unconventional closing number the Carnaval of Schumann. Miss Pfirstinger is a performer whose work would show to especial advantage in the intimate surroundings of a chamber music hall. She should be advised to adopt a somewhat more aggressive platform manner. The applause for her work was warm and appreciative, with calls for encores.

N. LINDSAY NORDEN

has resumed his courses in comparative harmony at the Westminster Choir School, Princeton, N.J. The subject matter is a study of natural harmony. A special organ, tuned in just intonation, is used for training and demonstration. (Photo by Kubey-Rembrandt.)

Other Concerts

Carola Goya, dancer, Town Hall, November 5, evening.

Sara Sokolsky-Freid, pianist, Roerich Hall, November 8, evening.

Bernard Friedman, bass-baritone, Town Hall, November 9, evening.

Martha Graham and dance group, Guild Theatre, November 11, evening.

COSMOPOLITAN OPERA

LA BOHEME, NOVEMBER 8.

A good-sized audience heard an equally good performance of La Boheme. The orchestra, chorus and principals under the direction of Cesare Sodero combined to make the evening wholly enjoyable. Interest again centered in the Rodolfo of Luigi de Silva (Louis Sherman), a young tenor with a beautiful voice who had previously made a favorable impression. An attractive Mimi was Alice Mock, whose voice and personality were admirably suited to that rôle. Both artists were enthusiastically received. They were supported by Paola Autori, Angelo Pilotto and Messrs. Sjovik and Bussy.

FAUST, NOVEMBER 9

The third performance of Faust brought a new Siebel, Louise Bernhardt, and a new Marthe, Alice Haeseler. The others had been heard previously in this opera—Nanette Guilford (Marguerite), Rolf Gerard (Faust), Amund Sjovik (Mephistopheles), Jean Fardulli (Valentin) and Paul Dufos (Wagner). Miss Bernhardt made a charming Siebel, both vocally and dramatically. Michel Steiman conducted.

CAVALLERIA RUSTICANA AND PAGLIACCI, NOVEMBER 10 (MATINEE)

A responsive audience greeted the double bill. For the Mascagni work the cast included: Paola Autori, Louise Bernhardt, Maria Larespada, Lorenzo Poerio and Pietro Bussy. Mme. Autori sang Santuzza's music creditably and Miss Bernhardt, an attractive Lola, voiced her rôle in mellow and well produced tones. The men did equally well.

Pagliacci again brought Nanette Guilford, whose Nedda is charming. She was in especially good voice and acted with conviction and effectiveness. Others in the cast were: Messrs. Pane-Gasser, Pilotto, Bussy and De Cesare. Cesare Sodero conducted both operas with skill. All in all the afternoon proved highly enjoyable.

RIGOLETTO, NOVEMBER 10

The substitution of Rolf Gerard as the Duke in place of Lorenzo Poerio, and Louise Bernhardt as Maddalena for Georgia Standing and Amund Sjovik as Sparafucile for Chase Baromeo, constituted the only changes in the cast of Rigoletto on November 10 to the performance on October 26. All three artists sang and acted creditably, in particular Miss Bernhardt. It was a smooth performance, well received by an almost crowded house.

LA TRAVIATA, NOVEMBER 11

The company's repetition of La Traviata programmed a repeat cast, with the exception of Alice Haeseler as Annina and Luigi Dalle Molle as Germont, Sr. Cesare Sodero led the orchestra.

Opera Artists Aid Radio Appeal

Three opera singers and two conductors shared the broadcast with Herbert Hoover during the program of the Mobilization for Human Needs Campaign over combined NBC-WEAF-WJZ networks and other stations from coast to coast on November 12. The vocalists were Elisabeth Rethberg, soprano, Ezio Pinza, basso, and Dino Borgioli, tenor. The San Francisco Symphony Orchestra was conducted jointly by Gaetano Merola and Alfred Hertz.

Hall and Gruen to Broadcast

Frances Hall and Rudolph Gruen, in their two-piano presentations over Station WEAF on November 25, will play The Dancer in the Patio (Charles Repper), Valse (Rachmaninoff) and the humoresque from Gruen's first suite for two pianos (manuscript).

ISIDOR ACHRON

Pianist

"Technical address, intellectual grasp, sound notions of style and good taste marked Achron's performance. His Bach proved to be particularly commendable and it was also with keen pleasure that one listened to the Chopin where often he might have been playing for his own gratification without thought of other hearers. Further recitals by Mr. Achron are awaited with agreeable anticipation." *New York World-Telegram.*

AVAILABLE FOR CONCERTS FROM JANUARY, 1935

Studio: 45 West 81st Street, New York, N. Y.

Tokyo Season Begins with Orchestral Programs and Visits of Recitalists

Outstanding Influence Exerted by New Symphony, Conducted by Viscount Konoye, Offering Beethoven Cycle This Season—Emanuel Feuermann and Alexandre Tcherepnine Are Noted Guests

TOKYO, JAPAN.—The coming of the autumn has brought with it the opening of the Tokyo concert season, which gives promise of being most interesting, Tokyo's music season tends to follow the best traditions of the larger music centres of America. The Tokyo Academy of Music, a government founded and maintained institution, will perform the larger and more difficult works of Richard Strauss in commemoration of his seventieth anniversary. Some of the larger works will be given in Japan for the first time.

Bronislaw Hubermann, violinist, will make his first appearance in Japan, as will also Arthur Rubinstein, pianist.

The New Symphony Orchestra, under the leadership of Viscount Konoye, will during the season present the cycle of nine symphonies of Beethoven. Its first concert on October 7 was made up of such a diverse feast as Stravinsky, Strauss, Rimsky-Korsakoff, Schubert and Mozart. Perhaps a more harmonized group would have enhanced the program. A feature of the concert was the first appearance of Walter Schroeter, horn player, recently here from China, who presented the Konzert für das Waldhorn by Richard Strauss. He must be classified as a master of his instrument.

The string section of the symphony orchestra has been greatly enhanced by the work of the German violinist, a newcomer to Japan, Konrad Liebrecht, who has been engaged by Viscount Konoye as concertmaster for the 1934-35 season. This is the first time in its history that a foreign musician has been engaged in this capacity.

FEUERMANN FÊTED IN CONCERTS

The first week in October music-lovers had the rare privilege of hearing, in a series of five concerts, the noted Austrian cellist, Emanuel Feuermann. His programs covered the entire range of compositions for the cello, and various transcriptions. Outstanding selections were the Saint-Saëns concerto in A minor, the Reger suite in G major, the suite No. 3 in C by Bach, and the sonata in A major by Beethoven. Never has Japan heard such cello performances. His playing was characterized by superb tone quality and a faultless technic.

Vlado Perlemutter, accompanist for the "poets of the dance," the Sakharoffs, gave a concert during the second week in October. He plays Chopin most beautifully, reminding this reviewer of de Pachmann. However, he excels in bringing out the nuances of tone and color of French impressionism, evident in his interpretation of Jeu d'Eau of Ravel and a short sonatine by the same composer. In Liszt's Rondo of the Goblins one could appreciate his wonderful technic, for this composition demands skill and dexterity.

John Goss, English baritone, made his first appearance here on October 10. His program was made up of five groups of songs: the Lieder of Die schöne Mullerin by Schubert; sixteenth and seventeenth century Ayres for Voyce and Lute transcribed by Peter Warlock; old style songs, Canti all' Antica by Respighi; the Robert Franz Heine Lieder; Hungarian Folk-songs by Béla Bartók. Mr. Goss is an intelligent singer; he uses his voice to advantage and shows musical understanding. However, he is handicapped by a lack of volume, and the quality of his voice is not particularly pleasing. At the time of this writing he had already left for a two months' concert tour of Canada and America.

TCHEREPNINE PRESENTS WORKS

Alexander Tcherepnine, distinguished Russian composer and pianist, gave an interesting program of his own works on October 15. Known internationally for his compositions, he played a varied list, so that one had an adequate and comprehensive understanding of his technical ability as well as his musical moods. The large audience was astounded by his colossal technic, which amazed pianists. This feature seemed to impress more than the musical content of his compositions. Not that he has little to say, for some of his works are certainly of importance and value. There are traces of Chopin and Liszt, but above all he is, to say the least, original. Tcherepnine is a musician to be most highly regarded, and a concert by him is worth the time of the serious student.

ORCHESTRAL EVENTS

Emanuel Feuermann and his accompanist, Fritz Kitzinger, have left Tokyo for an extended tour of Japan and China. One joy in store is his farewell concert on November 14, prior to his departure for America to fulfill concert engagements. Tokyo, having heard him in a series of concerts, filled Hibiya Hall, the largest concert auditorium in Tokyo, on October 17, when he appeared as soloist with the New Symphony Orchestra, Viscount Konoye conducting. When Feuermann appeared on the stage the audience, which numbered more than 5,000, in spite of torrential rains from early morn continuing into the night, gave him a tumultuous reception. The cellist had chosen a concerto by Dvorak. The typical Slavic character of the motif is kept up throughout the three movements, the ground color of which is of a pathetic and somewhat melancholy mood. It seemed a fine choice, considering the weather and the mood of the performer. Nothing can be said to give a really adequate idea of Feuermann's tone and technic. His performance of this concerto stands out as the rarest musical event heard in Tokyo for many years.

Viscount Konoye had chosen the Gluck-Mottl ballet suite for the orchestra's opening number, a compilation from the most popular of Gluck's operas, chiefly from Orpheus and from Iphigenie. The performance was commendable and acceptable to the most critical. The concluding number was the Schumann symphony No. 3. Schumann, outstanding as a Romanticist, is not outstanding as an orchestral composer, and the Japanese performers are not expressive Romanticists. The orchestra did not appear to be in the mood for this symphony, and its beauty—for it has beauty—was marred by a rather ragged interpretation. Such a thing as lack of unity between the different sections of the orchestra, and a not too close coöperation between conductor and orchestra, may be explained by a lack of familiarity with the composition. The number was not played up to the usual standard of this orchestra.

BEETHOVEN CYCLE OPENED

On October 25 Viscount Konoye and the New Symphony Orchestra performed their first part of this season's Beethoven cycle, playing the first and the second symphonies. It is enough to say that seldom has the orchestra been in such splendid form musically as on this occasion. It was a joy to hear their playing of the minuet and trio from the first symphony. With astonishing zest and splendid tonal work in the last movement, the *allegro molto* of symphony No. 2, they received well-earned plaudits.

The soloist of the evening was the German dramatic soprano Maria Toll, head of the vocal department at the Government Music Academy. Miss Toll has been a favorite ever since her arrival here three years ago, but seldom has she produced the effects heard this evening. Her first offering was Freudvoll und Leidvoll from the Egmont. However, with the Abscheulicher! wo eilst du hin? from Fidelio, she was in her element. She sang this with dramatic fervor, giving heed to the more delicate passages, and with beauty and color of tone. She has stage presence, a striking personality, and is in every way a real artist. Tokyo is fortunate indeed in having such a vocal artist resident here as a teacher and available for concert work.

I. J. FISHER.

I SEE THAT

Fraser Gange, baritone, and Laura Falbo have been added to the vocal faculty of the New York College of Music.

* * *

John McCormack sailed for Europe by the SS. Bremen on November 9.

* * *

Esther May Barrett will give a song recital on December 4 at Town Hall, New York.

* * *

Henri Deering, American pianist, was heard over Station WOR with the Perolé String Quartet on November 11. The following afternoon he played with the same ensemble from WJZ. On November 23 he will be presented to WEAF's listeners with the NBC String Quartet.

* * *

Michel Steiman, who has been fulfilling an engagement as conductor of the Cosmopolitan Grand Opera at the Hippodrome, New York, sailed to carry out similar bookings in France. Mr. Steiman was a passenger on the SS. Ile de France, which left New York November 10. Pauline Koner, American dancer, also was on this ship.

* * *

Wilma Hillberg, Swedish-American pianist, played Chopin and modern composers' works in New York on November 6. Jeannette Comoroda, soprano, with Walter Golde at the piano, presented sixteen songs in three languages on November 4. Both artists, under the management of Lilian B. Barth, appeared at The Barbizon.

Hans Barth, pianist and composer, played for the Pianoforte Teachers' Society of Boston on November 12, in Faelton Hall. He will also appear at the Seven Arts Club in Jackson Heights, N. Y., on November 20.

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On October 30 Margery Todd gave the first in a series of piano recitals which are being given by the artist-students of Hans Barth in the Salon de Musique of the Barbizon Plaza, New York.

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Among the passengers of the SS. Ile de France, arriving in New York on November 6, were Lotte Lehmann and her brother, Fritz Lehmann, and the Vienna Choir Boys, accompanied by Rector Josef Schmitt.

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Lea Luboshutz, violinist, has been engaged for a recital at Cornell College, Mount Vernon, Ia., on December 4. Her New York recital will take place at Carnegie Hall on January 6.

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Phradie Wells, soprano of the Metropolitan Opera, has been booked by her manager Annie Friedberg to appear as soloist with the Hartford (Conn.) Choral Society on December 14.

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William A. C. Zerffi is giving a series of lectures on How We Sing over Station WHOM on Thursday afternoons.

* * *

Dr. George Liebling gave a Beethoven recital (three sonatas) at the University of California, Los Angeles, on October 24.

* * *

Alberto Jonás has recently been appointed director of the piano department at Combs College of Music in Philadelphia, and Elizabeth Hipple, one of his artist-pupils, will be his assistant. They gave a joint recital at the college on November 13.

(*Continued on page 24*)

Werner Janssen Leads N. Y. Philharmonic

(*Continued from page 5*)

mate of the young batonist's uncommon gifts with their even greater promise.

He made an equally outstanding showing in the American music, set forth with skill and fancy. Carpenter's tone poem is based on Walt Whitman's verses (in Leaves of Grass) and reflects moods aroused by contemplation and study of the great marine mystery. The composition displays refined imagination and real feeling, combined with matured understanding of orchestral expression. True, the influence of Debussy is apparent, but the spirit of that master in no way prevents Carpenter from using many idioms and patterns of his own. This is an aristocratic score and well worth frequent repetition.

Janssen refused to accept applause after the piece, and left the stage to Carpenter, whom the audience rewarded with three or four recalls.

Sowerby's overture derives from a poem by Bliss Carman, and is bright, melodious music, well knit and tastefully colored.

In d'Indy's second symphony, Janssen came brilliantly into his own, reading the work intensively, poetically, luminously; with due attention to episodes but also with a complete sustaining of the organic line of construction and thought. So presented, the d'Indy music exerted real fascination and sounded a message of high significance. The orchestral playing moulded itself beautifully and brilliantly under Janssen's handling. He won a clamorous ovation after the close of the concert.

In his further concerts, the American conductor is strongly featuring works by his compatriots.

SUNDAY CONCERT INTRODUCES NATIVE PIANIST

At the Sunday matinee, Janssen repeated the Haydn and d'Indy compositions, and also presided over the orchestral accompaniment of MacDowell's second piano concerto, D minor, in which the soloist was Beveridge Webster, young American pianist. Before the regular program, The Star Spangled Banner was played, in deference to Armistice Day.

Webster, twenty-six years old, born in Pittsburgh, winner of a Grand Prix at the Paris Conservatoire (where he studied with Philipp) had preceded this Philharmonic and New York début with an imposing list of successes in Europe.

He confirmed them last Sunday and impressed his audience emphatically. The young artist has poise and confidence; technical prowess far above the ordinary; and warm impetus and verve in his delivery. Better still, he possesses a large, multicolored tone and ringing sonority in mass attacks. He fashions his musical picture with engaging form and detail. He found the correct voice for these MacDowell pages, which lean on Liszt and are undeniably showy and brilliant, and lovingly factured to emphasize every phase of the instrument.

Webster's musical instinct, temperamental drive, and dazzling use of fingers and wrists proved to be irresistible and he won endless rounds of applause and cries of "bravo"—some of them coming from other young American pianists who were present.

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NEW YORK NOVEMBER 17, 1934 No. 2834

It is fairly well agreed on all sides that music and mathematics now are separated and on the road to permanent divorce.

—o—

Rubinstein's Art

It is timely that Anton Rubinstein, forty years after his death, should be recalled to the mind of the musicians of today—not that the older ones have forgotten his flaming abilities as a pianist and his brilliant popularity as a composer. Because his works have fallen into disuse, our younger tonal circles have come to regard Rubinstein's worth as almost negligible and even to look upon him as somewhat of a charlatan. Both estimates are wrong and highly unjust.

In this issue, the Musical Courier publishes an article which emphasizes the greatness of some of Rubinstein's achievements and pays him the tribute of remembering what he meant to the music of his period. The writer is Maurice Aronson, himself a pianist, an intensive student of keyboard literature, and a recognized authority on Russian music. Mr. Aronson has written an understanding, a just, and an affectionate eulogy.

—o—

American Music Scores Again

Considering the nationalistic phobia now infecting most of Europe, it is not a small achievement for an American opera composer to have his work heard abroad in this year of grace. This miracle has recently happened, and of all cities, in Munich, cradle of the Nazi movement. The work was Lucedia, a full-length opera by Vittorio Giannini, brother of Dusolina Giannini, the eminent soprano. A student of composition at the Juilliard Graduate School with Rubin Goldmark, Mr. Giannini was later awarded a fellowship at the American Academy in Rome. The reception of his work at the Munich National Theatre on October 20 is reported in foreign dispatches to have been cordial, with numerous curtain calls for the composer and the artists. The melodic content of his opera is said to be full-blooded and lyrical, a godsend in the present day.

It is not, of course, the first time that American operas have been heard in Germany. One remembers that Arthur Nevin's Poia was the first work by a composer of the United States to be given at the Berlin Opera in 1910. More recent German premières were those of Theodore Stearns' Snowbird at the Dresden State Opera in 1927; George Antheil's Transatlantic at the Frankfort Opera in 1930, and Richard Hageman's Caponsacchi, which had a markedly good reception in two German opera houses several years ago. It is perhaps as exorbitant to expect these works to remain in the foreign repertoires as to ask that Mr. Gatti-Casazza's "novelties" of the last twenty-five years should do so in New York. But it is important for the composer that his work should have a hearing, for in no other manner can the course of a creative artist be guided. There is no other possible test for a dramatic opus than the stage itself, and repeated opportunities of this sort should be arranged by musical foundations and other organizations commanding the means to sponsor such hearings.

There is, naturally, kudos for Rubin Goldmark and the Juilliard Graduate School, in the fact that one of the composers trained by them should win the attention of a foreign operatic audience. And there is a strong incentive to other young composers of this country in the fact that a difficult and chary nation has opened the gates of its musical temple to one of our creators, when many eminent figures in music are barred from those same doors.

—o—

The A. S. C. A. P. Under Fire

Not a few persons interested in music were doubtless startled when, some weeks ago, the United States Government brought suit against the American Society of Composers, Authors and Publishers on the ground that it constitutes a monopoly in restraint of trade. In view of the fact that the tendency of the present administration has been to further so-called "collective bargaining" and to encourage various industries to enter agreements for the elimination of "cut-throat competition" (even, until recently, sanctioning the drawing up of rigid codes prescribing prices, wages and the like, though this practice seems now to be on the decline)—in view of all these facts, it comes with something of a shock to find the musical creative workers of America singled out for legal onslaught as dire conspirators to undermine the economic welfare of the country.

There was a time when the name of "trust" brought shivers to all righteous citizens. That was back in the era of another eminent Roosevelt, when the idea of consolidation of businesses into great combinations seemed like an ogre-like menace to the vaunted rugged individualism of the man on the street corner, who, it was blissfully believed, had the right with the best corporation to organize a little business of his own. Since that time much water has run under the bridges, the experiences of subsequent decades have been disillusioning, and the "trust" has come to be much less of a spectre. The inevitable course of business has been in the direction of consolidation. However, the Sherman Anti-Trust Laws, enacted in that age of comparative innocence remain on the statute books, and it is under their sanction that the present suit against the A. S. C. A. P. is being brought by the government. There have not been lacking gentle cynics to point out that the New Deal theoreticians have, in other respects, been compelled by the logic of the recovery situation, to turn a frosty shoulder upon the anti-trust provisions. How else could the codes of the N. R. A. with their open fixing of prices, their tacit combination of industries as a whole, and the obvious indulgence in what was once regarded as anathema, be sanctioned?

At this point, it would doubtless be well to review briefly the history and purpose of the A. S. C. A. P., in order to see how it looms up dangerously against this facade of embattled economic interests, all ranged shoulder to shoulder and each demanding a fixed share of profit under the benevolent eye of the government.

The society was organized in 1914 and now has among its members some 800 composers of songs and other types of music, also representing through reciprocal agreements some 45,000 members of similar organizations in sixteen foreign countries. The avowed purpose of the society is "to protect the rights of the men and women who write the nation's songs." (One must read throughout "music" in place of only "songs.") The association contends with some justice that "eight hundred persons, acting individually, cannot possibly in any reasonable or effective manner negotiate with 700 radio stations, 15,000 motion picture theatres, 8,000 to 10,000 hotels and innumerable restaurants, night clubs, cabarets and dance halls for the use of their songs. Not only would such an arrangement involve the useless expenditure of tremendous amounts of money, but it would actually retard business rather than promote it. It is evident that the individual song writer could not economically set up an organization to represent him in each of the forty-eight states. The cost of employing these representatives and maintaining offices would be so excessive that ultimately the song writer would get nothing for the use of his composition."

That is the practical side of the matter. The possible abuses that might result by an abolition of this protective association are another and not least important part of the situation. The society states its position as follows:

"Moreover, much as we may regret it, wilful theft of songs would become flagrant. Does anyone think that the proprietor of a commercial enterprise... would wait until he had gotten in touch with... the copyright owner before he played it? . . . Most of them would play whatever songs they wished to play and the song writer would receive nothing by way of royalty. This may not be a very pleasant situation, but it is an actuality. Consequently the song writers of America have formed an association which employs representatives in each of the states to protect their rights and to negotiate agreements permitting commercial users of music to perform their songs publicly and for profit. Licenses granted by the A. S. C. A. P. permit the licensee to play compositions copyrighted by any of its members. Not only is such a centralized permission more convenient to obtain, but it eliminates much needless bother, expense and uncertainty.

"We very frankly admit that some disagreements must arise as to the value of a song and the reasonableness of our fees. It is very easy to say that a loaf of bread is worth so much and an automobile so much, but it is extremely difficult to appraise, to the satisfaction of the user and owner, the worth of anything so fleeting and intangible and yet so commercially profitable as a performance of music. We have never refused to consider carefully and adjudicate any complaints, but in like manner we have steadfastly insisted that America's song writers be compensated adequately and fairly for the commercial rendition of their melodies."

These contentions have been upheld by the law courts of the country in numerous lawsuits over infringement, the association never having lost a single case. Nevertheless, in recent years there has been considerable pressure brought to bear on the lawmakers, as well as an effort made to influence public opinion, by the huge radio interests of the country which have loudly protested the terms of the successive agreements negotiated by the composers' organization for the rights to broadcast their works. Everyone knows the extent of the power wielded by the radio as the most influential modern means of communication. In the United States the very government relies to an increasing extent upon this medium to bring its decisions and messages to the attention of the people. In this sphere individual enterprise has ruled with a vengeance, and the recent appointment of a governmental commission to supervise radio has not resulted to date in any drastic control of an essentially private monopoly, though in a time of crisis there could no doubt be a great extension of such powers. Is not the aim of this vast radio monopoly that of profit, even at the expense of composers?

The results of the suit now instituted will be watched with great interest and concern by the creative musicians of the country, for in the event that the A. S. C. A. P. is dissolved—a course that seems to threaten their interests—there would have to be created some other effective means of protecting their copyright contracts with the government. It seems hardly thinkable that the latter will undertake to create its own department or bureau for such a gigantic policing task, which would necessitate the maintenance of an elaborate system of agents in every part of the country. The organization of a central society has been evolved in sixteen other countries as the most effective means of enforcing copyright protection in the case of music. To abolish the American organization would result in untold chaos and throw the whole matter of such guarantees back into the sorry state of twenty years ago when it was easy and profitable to pay nothing for the use of music. The present vast organization of the radio, sound pictures, theatrical and musical producing groups offers a formidable adversary to the lone composer who would set out unaided to collect the sums owing to him under copyright provisions.

In the interests of fair play and the encouragement rather than choking out of all creative enterprise, it behooves the government to strengthen instead of weaken the resources of a class that is not bolstered by huge accumulations of capital. Are our composers to be the only class of workers denied the right to organize in order to gain a fair wage under the New Deal? In this case, what becomes of the famed Section 7a of the N. R. A. codes which guarantees to labor (including the mental sweat of the creator) that it will have a fair hearing in its efforts at collective bargaining?

VARIATIONS

By Leonard Liebling

Giulio Gatti-Casazza has resigned as artistic director of the Metropolitan Opera House.

The announcement came as a surprise to the public but not to insiders conversant with operatic affairs in New York.

The present writer had a long conversation with Gatti late last winter in which the impresario more than intimated that the 1933-34 season would be his last at the head of the organization which he had served for over twenty-five years. The reasons he gave for his contemplated retirement were substantially the same as those in his letter to Paul Cravath (chairman of Metropolitan executives) published in the daily newspapers last week together with the latter's reply of praise and regret.

It seems strange to think of New York's opera house without Gatti-Casazza as its chief guide. He is bound up with all the glories of that institution since the going of Heinrich Conried and Andreas Dippel.

The Musical Courier takes a part of the credit for those glories, as the late Marc A. Blumenberg (then editor and owner of this paper) was directly responsible for the engagement of Gatti-Casazza—who in turn recommended Toscanini—by the Metropolitan Opera board of directors. Mr. Blumenberg, on a visit to Milan, became deeply impressed with the abilities of Gatti at La Scala, and wrote to the late Otto H. Kahn, strongly advising that the Italian impresario be chosen to succeed Conried, whose continuance in office had begun to look doubtful at that time.

Mr. Kahn asked Mr. Blumenberg (by the way, they were first cousins) to compile an extended report and analysis of Gatti's capabilities and achievements both as an artistic director and practical executive. The document was prepared and read by Mr. Blumenberg at a meeting of the Metropolitan board in the Hotel Plaza. Immediately thereafter Gatti received a cablegram offering him the post in which he has since established such an honorable and brilliant record.

It is not necessary to recapitulate and detail that familiar record at the present moment. It is a record replete with notable premières, restorations, casts, and tactful and timely policies through the financially profitable as well as the lean and depressional years.

Not only artistically did Gatti shine outstandingly, but also as an endlessly resourceful manager, adapting the means at hand to the requirements of the unique Metropolitan with its subscription plan, its polyglot presentations, out-of-town series, and varied requirements of the repertoire, musical personnel, and public tastes and demands. In all the multifarious situations that arose (and one need not guess hard to imagine the manipulations, behests and intrigues with which back-stage life assails an operatic impresario), Gatti maintained an elevated order of dignity, diplomacy, calm, and cleverness. Furthermore, he did it all without pushing himself into public display of his own personality or rushing to the newspapers with the "I" pronoun whenever there arose the inevitable criticisms, controversies and cabals. Many a seemingly hopeless impasse was conquered without news of it reaching further than the inside of the door of Gatti's private office.

What he did for neglected old operas (including the masterpieces of Gluck) and the characteristic new ones of Europe and America, also is written permanently into the lyrical records of our land. He may retire serene in the knowledge that his roll of honor is crowded with merit as an artist, man, and gentleman of never failing polish and courtesy. He will be kept in grateful memory here when he returns to his native Italy for well earned rest from his long term of service in America.

It will not be easy to replace Gatti at the Metropolitan. The new incumbent will face no easy conditions. It is generally believed that important changes must be made in the Metropolitan methods and policies to suit present-day requirements. What those changes are likely to be has been partly determined upon; and for the rest, will force upon the new impresario a course of creation, innovation, and perhaps also of adventure. He has the good wishes of Gatti and no doubt, too, his generous sympathy. In both feelings all of us join most heartily.

* * *

Among those who rejoice that they never will be artistic director of the Metropolitan, is the president, general manager, foreman, collector, chiseler, inventor, purloiner, and writer of Variations. He does not have to please and pacify singers, conductors, composers, critics, and a board of directors. He has the right and desire to please only himself. It may be added, however, that he has not yet succeeded in being much pleased with any installment of Variations, even though he has been writing the department for as many years as Gatti's reign at the Metropolitan.

* * *

Gatti has given me a good idea. When the last word has been written on today's page of Variations I, too, shall retire until tomorrow morning, when the issue of November 24 must be started. And my drawer has not a single item cold storaged for next week. It is a hard life, dearest readers; a hard life.

* * *

The world's record for retirements from operatic guidance is held by the Hippodrome in New York.

* * *

In contemplating, by and large, the state of musical composition at the present time, one might feel with Moore, the poet, "For hope shall brighten days to come, and memory gild the past;" and with Burke, the statesman, "Our patience will achieve more than force."

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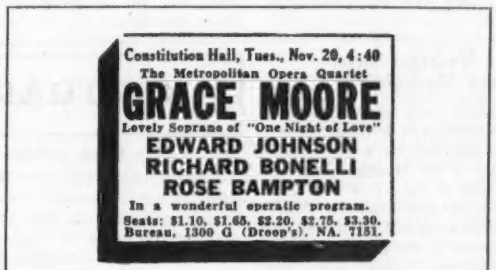
The accompanying advertisement was in the Washington, D. C. Post, of November 5, 1934.

It reminds one of the anecdote about the late vociferous Theodore Roosevelt, who of course went to Heaven when


Constitution Hall, Tues., Nov. 20, 4:40
The Metropolitan Opera Quartet
GRACE MOORE
Lovely Soprano of "One Night of Love"
EDWARD JOHNSON
RICHARD BONELLI
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In a wonderful operatic program.
Seats: $1.10, $1.65, $2.20, $2.75, $3.30.
Bureau, 1300 G (Droop's). NA. 7181.

PUZZLE: FIND THE QUARTET

he died. St. Peter was showing the new arrival the sights and finally pointed out the Heavenly Choir.

"We have 6,000,000 sopranos, 5,998,874 tenors, and the same number of baritones," said St. Peter, "but I can't find any suitable basses."

"Oh, that's all right," announced Teddy, "I'll be the bass."

* * *

Jascha Heifetz is busy again, suggesting that radio ban those speakers who commentate upon music over the air during, before, or after the intermissions of broadcast concerts. Mr. Heifetz' plan of reform goes even further. He requests that the music should speak for itself and be preceded and followed by no speaking voice. Silence, utter, reverential, awesome, is to be the only comment upon the creations of the masters.

Specifically, some of the Heifetz recommendations are as follows:

"Listeners are beginning to respond to symphonic broadcasts as to concert hall performances. Intermissions would enhance that impression. I think it would be extremely effective to have at the end of an orchestral selection a brief period when the listener would hear no sound, when he would participate in the concert by recasting in his mind what he has just heard. There is, of course, the alternative of turning the dials or shutting off the radio. But this is not part of the program.

"I do not think fill-in talk about the program is generally necessary or helpful. People want to discover for themselves whether they like or do not like certain music. What I should like on the radio is more doers and fewer talkers.

"I think the silence would be, for many, time filled with meaning and a decided boon to the radio. The sponsor I feel, would be wise in paying for it. Listeners would remember him for it."

Mr. Heifetz' idea is an excellent one. Let the pall of silence be complete. Let no spoken announcement be made of what he is to play, or that he is to play at all. And at the end of his performance let there be no applause, but only a period "filled with meaning" for the radio listeners. One of the things they most resent is the silly sound of prolonged applause. Its meaning is as nothing to them, for they know that every radio performance is wildly applauded by those who are at the scene—from Ed Wynn's clown jokes to Toscanini's conducting of Wagner; from jazz thumpings at Harlem cafés to the gentle persuasions of Heifetz when his fiddle sings its siren song.

Walter Koons, music supervisor at NBC, kindly places at my disposal and yours, a letter he has just received from his friend Alexandre Tcherepnine, the composer. It is filled with worth while matter and I am glad to have the privilege of giving it appended publication:

Miyanoshita, Japan, July 25, 1934.

Dear Walter:

Excuse me for my long silence. The reason was that since we landed in China early in April for the three months that we stayed there, "everyday events" have taken all my time and I had to postpone writing to you until a more quiet time (that I am enjoying now in Japan).

The "everyday events" were of a very delightful nature. I never expected to find a country where people would be so interested in what I can offer them, and then I never expected to find—even in China—so many ideas and art accomplishments. All that I have heard of Chinese music, all that I have seen in Chinese theatres, all the art that is around you in monuments when you are in Pekin, that comes to your home in the form of boxes, letter-paper, simple coverings of your purchases—all this—once digested—will be in my next works—as it is now in me. I studied Chinese notation—even Chinese language and letters—in order to get deeper knowledge of the country and people.

In China today you may find all the accessories of a modern world—you will travel on a railway, in a car, stay at a hotel with bathrooms, with large dance halls, near a radio, send your letter by aeroplane; an electric lamp will be on your desk and you will be talking to your manager by a long distance telephone. With all this the old traditions, that have nothing in common with our old European culture, are there and still prevail in the way of living of Chinese people. One must say that China largely adopted the twentieth century cultural achievements, but ignored—and is still ignoring (and why not?)—the ways that brought Europe and America to these achievements. So you can see a traditionally dressed old Buddhist monk using a tramway to go to his temple; this doesn't interfere with him as long as he does not have to study how an inventor came to the construction of a tram-line, etc., but it certainly would change his psychology if, for the right to use a modern invention he would have to follow the ideas that brought the tramway in our daily life.

To be more specific: China of 1934 has much in common with all the rest of the world of 1934, but China of 1834 would have nothing in common with the rest of the world in 1834. If you built a first electric station in Hankow, you would certainly build an up-to-date station and not one like the first that you built 40 years ago in the U. S. A. Now let's transplant this to music: in the Conservatory of Shanghai and in the Universities of all China you have thousands of first generation musical students. They have no traditions (therefore no superstitions) but only zeal, love of the music and greatest desire to consume and reproduce this music. Would you instruct them by hanging on them all the heavy weight of a classical repertoire? (Remember—China has nothing in common with the culture that produced a Schumann, a Chopin, a Schubert.) Without any hesitation I would answer *no*. In their common life the Chinese have adopted lots of our modern cultural production—it marries nicely with their still middle-aged social construction. (There are lots of signs that make me think that the evolution of our culture will rehabilitate the middle-age period; first proofs are the modern corporation, local legislations, etc.) So in music we have to start where we can use the common language—and it is the twentieth century.

For China, Debussy, Stravinsky, De Falla, could be regarded as classics—post war modern production will give the stuff to accomplish the full musical education of a Chinese musical student.

I have heard lots of very gifted Chinese musicians playing with absolute perfection Chinese music on Chinese instruments. The same pupils were lost once they started to play Chopin music on the piano, or Mozart on the violin.—This is because they have two "*x*'s," or unknown quantities—first, music that they don't understand, second, an instrument that is strange. And yet the desire and love of music are touching.

In order to help the beginners, I am working now on a method that will start the piano exercises on the Chinese scale and then have transcriptions for piano of Chinese music originally written for Chinese instruments. This will help the beginner to win control of a strange instrument. They will have at first only the one "*x*" of the instrument, the music being familiar.

At the same time I am transcribing some modern music works to be played on Chinese instruments. This will help to vindicate the second "*x*"—as the instrument will be familiar, only the music strange. So trained in his first steps, the Chinese musical student will be able to go farther in his musical education—that should start, as I said before, at the twentieth century.

Mrs. Tcherepnine, Happy and I—we are equally thrilled by China, so we decided to give up Europe for this year and return in October to China for a four months' stay. And I hope to put my ideas—that already have the approval of the heads of the Shanghai National Conservatory and Pekin University—to work; and if I succeed, China will become a home and a kitchen of modern music.

So I have great hope and the biggest desire to work for China and for modern music.

All good things from us all to you, to Mrs. Koons and to your son.

Very sincerely,

A. TCHEREPNINE.

* * *

Music is what that Frenchman might well have had in mind (although he didn't) when he wrote: "The more it changes, the more it remains the same thing."

* * *

The "modernistic" composers anticipated President Roosevelt with their own New Deal in music. However, they dealt too few aces; in fact, mostly deuces.

What is the world coming to, my dear ones? Charlie Wagner couldn't get in to hear his John Charles Thomas sing for the Town Hall Endowment Series unless he bought a ticket. And Charlie dug down and came across. Can you beat it?

* * *

Do you know Lotte Lehmann's friends must think a heap of her to want to tire her out so quickly. Just imagine arriving in New York from Europe, being given a party that afternoon and another the next day. First Mr. and Mrs. Henry F. Major did it to tell Lotte and her brother Fritz how glad they were to see them. And then Constance Hope did it all over again the next day.

I smuggled into both events. After circulating at the first event I went to the second to see if I'd find a new face. Just as I expected, I didn't.

At both parties were F. C. Coppicus and his new wife (a blonde image of Lily Pons), Mrs. Bert Neuer (in a different dress each day) and Carlotta and Fritz Reiner (still pathetically unable to find anything to eat). Freddie Schang got rough with Horace Johnson's cup of coffee. Louise and Edith Behrens were heard telling new stories. Sig Spaeth was toting a charming young lady named Joyce who models. Nino Martini was discovered under Jack Salter's protective left wing. Fitz Haensel was eating too much of the wrong things. Gino Baldini was having an argument with Bertha and Eric von der Goltz. Helen Oelheim and Lilian Barth arrived simultaneously looking for notoriety. And I hear that somewhere at the two places the Bodanzkys, the Schorrs, the Schleys, the Andrews, the William Hutchinsons, the Arturs, the Tibbetts, the Hoffmanns and the Erskines were hiding.

Though I couldn't get anything on the following celebrities and for the life of me I can't remember where, when or if I saw them disporting, just for good luck I'll stick their names in as being present; viz., Alma Clayburgh (she must have been. I've never seen her when she wasn't, if you get what I mean), Queena Mario (that's a good name to put in. It lends *eclat*), Grete Stueckgold (Gustav Schutzendorf must be added. It wouldn't do to separate those two), Gladys Swarthout (Frank Chapman attending. Same goes for him as for Gus), Rosa Ponselle (also attended), Geraldine Farrar (another swell name), Germaine Schnitzer (she's little but I'm sure I spied her), Sophie Braslau (I couldn't miss that voice anywhere), Anne Roselle (with friend hubby), Aaron Copland, Leopold Godowsky, Roy Harris, Emanuel List and Albert Morris Bagby.

I assure you I can't remember whether I saw anyone. But take Sig Spaeth's word for it (copyrighted) there were a Lotte Lehmann present.

* * *

Have you ever listened to the man who ballyhoos libretti at the Hippodrome? Last night I heard him yell, "Get your librettos for twenty-five cents La Boheme before you go in in English."

* * *

An Italian religious procession passed me on Sixth Avenue the other day complete with banners, statues and flowers and a brass band. The band was playing the Washington Post March.

* * *

At the Foreign Press Association reception for Bronislaw Hubermann recently, a lady rushed up to the honor guest and said, "Hello. And who are you?"

"Please, I'm Hubermann," the violinist murmured.

"That's funny. I thought you were over there with the beard."

* * *

One night two weeks ago I felt full of mischief (you know how those attacks get one) and looking about to discover some means of venting my steam, I spied the cartoon at the bottom of the Snooper page proof and the gag line it bore. The sentence under the picture of two white wings (See November 3 issue, page 20) read: "That phrase is incorrect, Cecil. The 'G' is sharped before the 'A' and there's no 'D' in the last measure."

Here's where I'll have some fun, says I to me, and with rapid scratches of my trusty red pencil I gleefully changed the letter 'G' to 'E' and 'A' to 'F,' adding a nonchalant major after the 'D.'

Now, says me to I, somebody will write in to the Musical Courier and tell us that 'E' sharp is 'F.' And I wonder who'll be the keen-eyed nut.

Hooray and ha-ha, yesterday a clipping of the cartoon arrived in the mail with a sentence written at the bottom in vivid green ink asking luridly: "Wouldn't even a white wing have some difficulty distinguishing between an 'E' sharp and an 'F'? Sig Spaeth."

Imagine my joy. I'd bagged the Tune Detective himself on the very first try.

* * *

Doris Doe's major second Re (Effie, her sister) has transposed herself into a new clef with a young husband—an aviator. She has soared into the coloratura ozone, sporting the key of A flat. Doe is looking somewhere down South for another Re for companionship. What about Mi? A major third might be better than a second, particularly when Re has gone so Fa leaving Doe all Sol alone.

* * *

Did you ever hear the story about the first time Josef Hofmann played over the radio with Frank Black conducting the orchestra? Just before the program was to start, Joe discovered that his piano stool was too low. In haste Frank put his conductor's score on the seat and Joe sat down. All through the performance Frank was scared to death that Joe would look up and discover that Frank was conducting a work he had not led before, from memory.

* * *

I hear that José Iturbi became so engrossed with the Haydn concerto he was playing on the General Motors Symphony radio hour recently that at the end of the first movement instead of going on with the second section, the pianist began the composition all over again. Naturally the orchestra was completely at sea and floundered about for several measures. Iturbi, suddenly realizing what was wrong, took up the orchestral accompaniment of the second movement on the piano and the symphony men found their places promptly.

New York Madrigal Society Gives Musicale

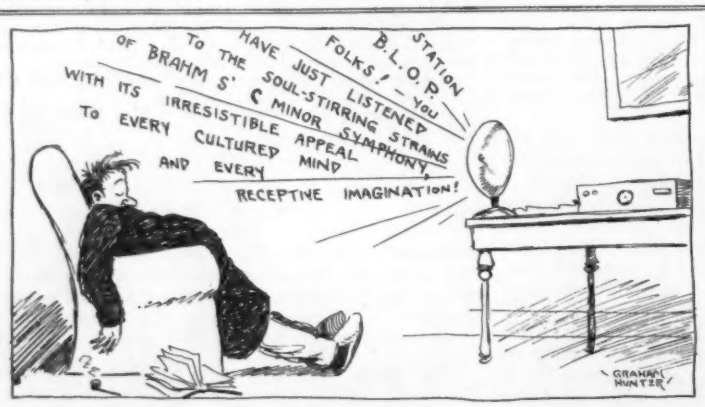
Introducing Isabelle Sant Ambrogio, pianist, and Floyd Worthington, baritone, prize-winners of the competition for a free recital under the auspices of the Madrigal Society, a reception was held at the Great Northern Hotel, New York, on November 11. Marguerite Potter, founder-president of the society, read two poems to the piano obbligato improvised by Vladimir Padwa. Later she sang Ganz's A Grave in France, Stephens' Christ in Flanders and The Americans Come (Foster), songs of particular significance to Armistice Day. Her voice was highly expressive, delineating both sorrow and triumph. Mr. Padwa played Rachmaninoff's prelude (G minor) with skill and discriminating musicianship and was loudly applauded.

Among the honor guests at the musicale were Mme. Margaret Matzenauer, eminent contralto, formerly of the Metropolitan Opera Company, and others. F. W. R.

Jeannette Comoroda Sings at Barbizon-Plaza

On November 4 at the Barbizon-Plaza, Jeannette Comoroda, a young soprano, made a favorable impression in a recital of varied songs, the accompaniments for which were played by Walter Golde.

Miss Comoroda revealed a voice of naturally good quality, resonant and freely produced, which was enhanced by excellent diction and style. Her program comprised Italian, German and English songs, one of which, Rain at Night by Grace Austin, was written and dedicated to the singer. She was cordially received as was Mr. Golde, whose pianistic support was a musicianly asset to the recital. J. V.



NO SALE

OBITUARY

Dr. Henri Verbrugghen

NORTHFIELD, MINN.—Dr. Henri Verbrugghen, former conductor of the Minneapolis Symphony Orchestra, and head of the department of music at Carleton College in this city, died on November 12. His death followed a stroke which he suffered five days previously. He was sixty-one years old.

Equally prominent as conductor and as a violinist, Dr. Verbrugghen had been active in Australia and Great Britain before coming to the United States. He was born in Brussels, August 1, 1873, the son of a manufacturer. Although his family wished him to become a surgeon, he early showed musical prowess and made his first appearance as violinist at the age of eight. He received his musical training at the Brussels Conservatory, where he won first prize with distinction in violin. He studied with Hubay and Ysaye, and becoming a *protégé* of the latter accompanied him to London in 1888. He appeared as soloist with orchestras under Henschel, Wood, Cowen and Lamoureux. In 1902 he was appointed concertmaster and assistant conductor of the Scottish Orchestra in Glasgow. Verbrugghen led the Colwyn Bay orchestra and choir for three years, and succeeded Coward as conductor of the Glasgow Choral Union. He was chief of staff of the Athenaeum School of Music in Glasgow for ten years, and was active at the Royal College of Music in Dublin for a year. He also organized the Verbrugghen String Quartet, and led Bach, Beethoven, and Brahms Festivals in London.

Following successes as guest conductor in various Continental cities, he was chosen by a commission to organize the New South Wales State Conservatorium in Sydney, Australia, which he directed for eight years. During his sojourn in Australia he founded the New South Wales State Orchestra and conducted it for five years.

He came to America for the first time shortly after the war and made his New York début as guest conductor with the Russian Symphony Orchestra in 1918. Four years later he was one of five guest conductors of the Minneapolis Symphony Orchestra, and succeeded so brilliantly that he was chosen as regular leader, succeeding Emil Oberhoffer. He founded the Minneapolis Symphony Chorus. Under his leadership the orchestra was also heard on tour in New York and other cities, including concerts at Palm Beach, Fla., in 1929 and the succeeding two years. His nine years of fruitful activity in Minneapolis ended suddenly following the first concert of the 1931-32 season, when he suffered a collapse at rehearsal. He is survived by his widow, Alice Beaumont Verbrugghen, a daughter, Gabrielle Verbrugghen, of Evanston, Ill., and three sons, Dr. Adrien Verbrugghen of Evanston, Philippe C. Verbrugghen of Park Rapids, Minn., and Marcel Verbrugghen, of Clearbrook, Minn. R. P.

Walter LeRoy Coghill

Walter LeRoy Coghill, formerly head of John Church & Co., died on November 11 at the Long Island College Hospital, Brooklyn, N. Y. For thirty years prior to the firm's dissolution Mr. Coghill had been associated with the Church organization, which published the works of John Philip Sousa, Ethelbert Nevin, Oley Speaks, Gilbert Spross and others. Mr. Coghill was vice-president of the Musicians Club, a founder of the American Society of Composers, Authors and Publishers, and a member of the National Association of American Composers and Conductors, and other organizations. He managed the concert given by the New York Chamber Music Society for the benefit of the Philharmonic fund. He leaves a widow, a daughter and two sons. Mr. Coghill was fifty-eight years of age.

Carlo Sodero

Carlo Sodero, solo harpist with the Metropolitan Opera since 1914, died on November 5 at his home in Brooklyn. Born in Naples, Italy, forty-nine years ago, Mr. Sodero received a scholarship when he was seven years old to study at the San Pedro Maeli Conservatory in Naples. He graduated at fifteen. Coming to America, he played in several New York orchestras and for a while was solo harpist of the Chicago Opera. His service with the Metropolitan had extended for twenty years at the time of his death. Prior to the opening of the Metropolitan season, he had been playing in the orchestra at the RKO Centre Theatre for The Great Waltz. He is survived by his wife, three daughters, and his brother, Cesare.

Howard Emerson Taylor

BEREA, KY.—Howard Emerson Taylor, for twenty-five years business manager of Berea College, and widely known as an organist, died here on October 30.

Mr. Taylor, a retired business man of Philadelphia, became interested in Berea College through his friend, Homer Rodeheaver, visited the school and remained as its business head and organist at Union Church. He had been organist for many years in Temple Church of Philadelphia. During the war he toured France with Mr. Rodeheaver, accompanying him on a portable organ. M. D.

John E. Nash

LOS ANGELES.—John E. Nash, original stage director for Gilbert and Sullivan in 1881, and the creator of the rôle of Orphan Boy in the Pirates of Penzance, died in this city on November 5. In 1882 Mr. Nash went to New York to produce the Gilbert and Sullivan operas in this country. He also directed Lillian Russell. In 1897 Mr. Nash went to San Francisco and directed the Tivoli Theatre there for years. Last year he restored Pinafore here. Mr. Nash was married twice. No relatives survive. C.

Mrs. Bertha Krehbiel

CINCINNATI.—Mrs. Bertha Krehbiel, widow of C. J. Krehbiel, founder of the printing company that bears his name, died here on November 5 at the age of eighty-two. Mrs. Krehbiel was the sister-in-law of the late Henry E. Krehbiel, music critic of New York. Three sons and two daughters survive. O.

Emma Elizabeth DeLaMater

BEACON, N. Y.—Emma Elizabeth DeLaMater, former music instructor and once director of music at KeeMar College in Maryland, died here on November 3. She belonged to several musical clubs and was a Daughter of the American Revolution. B.

Mrs. John P. Becker

CHICAGO.—Mrs. John P. Becker, sixty-three years old, died as the result of an accident while visiting her son, Arthur C. Becker, dean of the De Paul University School of Music. Funeral services were held in Louisville, Ky., her home, on October 30. R. D.

Dr. H. Brunustus Breining

SAN FRANCISCO.—Dr. H. Brunustus Breining, once a prominent singer and voice teacher of New York, died on November 8 at the age of eighty-five. He studied in Paris with Trabadello and Sbriglia and sang in opera before he opened his New York studio. He came to this city in 1921. R. P.

Lest We Forget Anton Rubinstein

(*Continued from page 6*)

he wrote numerous dances, barcarolles, tarantellas, serenades, aubades, nocturnes and impromptus. His facile gift for writing became fatal to him. Original ideas came to him at all times in profusion and if he had but taken the trouble to develop them fully, a different fate might have been theirs. In the proud knowledge of this superior melodic gift, he could well afford to remark that from melodies which he threw into the waste basket many a composer could gather themes for a concerto. In a general way one may say that his compositions lack a definite plan. An excessively long development, or—more exactly—a profusion of episodes seems to impede their flow and give them an improvisatory character. The lengthy developments are usually exaggerated, while the thematic ideas are not always of a choice kind. They betray their hastiness in conception and do not appear as compositions over which he had meditated long and which had been written at leisure. Yet some of them have fixed themselves firmly in public favor, and one gladly hears his Kamenoi-Ostrow portraits, his miniatures, his barcarolles, his splendid études, his six preludes and fuges. His concertos for piano and orchestra were formerly great favorites, in particular that in D minor. Today they are relegated to the classroom of the conservatory, and only when the D minor concerto is played by a Josef Hofmann can one realize that it was written by a Titan for his own titantic playing.

His numerous songs and chamber music are widely known and highly esteemed. His style, while embracing, of course, fuller modern development, presents points of likeness to Schubert. There is the same predominance of the lyric, rhythmic and formal elements over the dramatic; and exuberant melodiousness, frequently charming but sometimes falling below the mark. In feeling he is akin to Mendelssohn, though far away from that master's sense of form and exactitude of rhythm and rhyme.

His Larger Works

Rubinstein wrote in larger forms also, and his endeavors in that direction include six symphonies, the best known being his Ocean Symphony, the Dramatic (third), and that in G minor. Further, a fantasie for orchestra (Eroica), an orchestral piece in E flat, four concert overtures (Antonius and Cleopatra) and symphonic character pieces, such as Faust, Ivan IV, and Don Quixote. To the operatic literature Rubinstein was also a prolific contributor, his works numbering thirteen. Among them are the Russian operas Dimitri Donskoi, Tom, the Fool, the Siberian Hunters, The Revenge, and Damon; the German operas Kinder der Haide, Feramors, Die Makkabaeer, Nero; the charming idyl, Sulamith, and the ballet Die Rebe.

The field of oratorio attracted Rubinstein greatly, and some of his best compositions are of that category. His Paradise Lost, Tower of Babel and his sacred operas Moses and Christus have been produced in several of the music centres of Europe. It will be seen that he drew his subjects for these forms entirely from the Bible. It was Rubinstein's ardent desire to be known as a dramatic composer, and to oppose the Wagnerian tendencies he became the originator of a new type of opera, the sacred opera, of which Moses and Christus are specimens. He dreamed of having these biblical operas performed on the operatic stage in full costume and amid surroundings befitting the sacredness of the subject. But, alas, in this he was unfortunate, not only because of a certain lack of ability but also because all musical interests were concentrating themselves at that time on the masterpieces Wagner was bringing forth.

The limitation put upon this article forbids a more detailed reference to other interesting phases of Rubinstein's artistic activities and to the human and personal side of his nature; the author's effort therefore, is merely to recall Anton Rubinstein to the memory of this generation, to pay homage to a great artist and to a master musician who always pursued high and lofty aims.

Is it perhaps in the sense of self-consolation that Rubinstein points in his Music and Its Masters to the recognition of Schubert deferred to a long time after his death; to the resuscitation of Bach from oblivion as late as 1830; and to the fact that even late in the second half of the last century musicians considered Beethoven's third epoch as a period of morbidity, of mental unrest, aye, even of insanity?

Imperfections are human, and if shortcomings exist in Rubinstein's creative efforts, he was hardly aware of them. Generations to come may perhaps lend a more willing ear to his compositions, for surely they are deserving of a better fate than total oblivion. But as a pianist, Anton Rubinstein will never fade from the memory of those who were fortunate enough to hear his dispensations at the keyboard.

Musicales

Emanuel List Wins Ovation at Bohemians

At the usual monthly meeting of The Bohemians, held at the Harvard Club, New York, on November 5, the impressive singing of Emanuel List, basso of the Metropolitan Opera, won for him a well-merited ovation from the many listeners present, among whom was a large representation of voice teachers. His program numbered a group of Schubert Lieder, including Der Doppelgänger and Der Wanderer and three operatic arias. Although possessed of a powerful voice, resonant and wide in range, he used it merely as a means for giving expression to the texts and thereby disclosed a variety of color, shading and intelligent interpretations uncommon among recitalists. Mr. List proved that he may be rightfully counted as a concert singer of exceptional ability as well as an interpreter of operatic rôles. A number of encores was demanded. Carl Deis gave superb support to the singer at the piano and also distinguished himself in a performance of Brahms' sonata, op. 120, No. 1, for piano and viola, the latter instrument being capably played by Samuel Lifschey. G. M. B.

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Third Westlake Fortnightly Musicale

Mrs. H. H. A. Beach and John Mokrejs, composers, and Mrs. William Neidlinger, vocal authority, were honor guests at the third Fortnightly Musicale given by Dr. A. Verne Westlake at Aeolian Hall, New York, on November 7. A record audience listened to an interesting program, beginning with a talk by George Gartlan, superintendent of music in New York public schools, who told of untiring efforts put forth to give music a place in the regular academic curriculum. Robert Thrane, cellist, was heard in Hungarian Rhapsodie (Popper) and Londonderry Air, with Irene Hampton at the piano, and Ena Engstrom, organist; he played with feeling. Harold Haugh, tenor, demonstrated his superior tone quality and musical nature in Wanderlied, Kleine Dinge and Der Freund (Wolf), adding songs by Schumann and Ireland. Evelyn Booth, pianist, artist-pupil of Dr. Westlake, performed Rachmaninoff's variations on a Corelli theme with astounding dynamic range and understanding, winning much applause. F. W. R.

* * *

Sibyl Sammis MacDermid Gives Reception for Ernest Charles

Sibyl Sammis MacDermid entertained at her New York studio on November 2, including many professional musicians among her guests. The occasion was a musicale for Ernest Charles, whose songs are frequently presented by prominent artists in recital and on the radio. Accompanied by Phillip Jeffries, Mr. Charles, in fine tenor voice, delivered two groups of his songs which included Over the Wall to My Garden, The Sussex Sailor, The House on the Hill, Romany Honeymoon, Sweet Songs of Long Ago, and When I Have Sung My Song. Mr. Charles was further assisted by Doris Doe of the Metropolitan Opera who sang Youth and Dawn to Mr. Charles' accompaniment. The composer also was at the piano for Wallace Magill, baritone, heard in My Lady Walks in Loveliness and Clouds. Later Mr. Charles, to his own acompaniment, sang unpublished numbers. B.

* * *

Soirée Intime at Dornay-Culp Studios

The second in the series of Soireés Intimes which is being presented at the Dornay-Culp Studios, New York, took place on November 9. The guest artist was Charlotte Ryan, soprano, for many years a member of the Metropolitan Opera. With her appeared Betty Poulus, contralto of Holland, who will fulfill concert engagements abroad in the near future; Louis Dornay, dramatic tenor; and Jan van Bommel, Holland baritone. The program consisted of the love duet from the first act of Wagner's Walküre, arias from Samson and Delilah and Louise, the duet from the first act of Tosca, and the opening scene of the "Three Ladies" from Mozart's Magic Flute and the quartet from Rigoletto. The Mozart trio was delightfully sung by Augusta Cowen, soprano, Elly van Straten, mezzo-soprano, and Adrah Rabke, contralto. The piano accompaniments were supplied by Betsy Culp, who made them outstanding contributions to the highly artistic program. Anne Barnouw acted as narrator. More than 100 guests attended and remained for the reception that followed the program. M. L. S.

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National Opera Club Marks Its Twentieth Year

A Chinese fête was the backbone of the twentieth anniversary of the founding of the National Opera Club, Baroness von Klenner, presiding, at the Waldorf-Astoria on November 8. Alma Witek, violinist, the only instrumental soloist, shone in her performance of Wieniawski's polonaise in D, as well as in shorter works by Kreisler, Ries and Granados. Applause for her was spontaneous and truly echoed the auditors' appreciation. William Aubin, baritone, made a special hit with the appropriate Lady Picking Mulberries, by Edgar Stillman Kelley. A poem by Mildred Holland, a playlet, completed the program, which was heard by an audience which crowded the salon. F. W. R.

* * *

Cecil Leeson Makes Brooklyn Appearance

Brooklyn, N. Y.—Cecil Leeson, concert saxophonist, presented a program at the Hotel St. George, on November 6. Several of Mr. Leeson's own arrangements for his instrument were listed, namely, Glazounoff's Serenade Espagnol, Rimsky-Korsakoff's Flight of the Bumble-bee, the Allegro assai from Beethoven's sonata, op. 30, No. 3, Hora Staccato (Dinicu-Heifetz), MacDowell's To a Wild Rose, Schön Rosmarin (Kreisler) and L'Abeille (Schubert). Other numbers were by Rachmaninoff, Bach-Hintze, Debussy and Ravel-Branga. Paul Creston was at the piano. Mr. Leeson is an artist of rich musical endowment, and his comprehensive technic and execution gave the instrument a new dignity and artistic merit. The audience displayed its pleasure by prolonged applause. R. P.

* * *

Eugene Plotnikoff Conducts French Program

Continuing the frequent New York Civic Orchestra concerts, Eugene Plotnikoff conducted a well-arranged French composers' program at the American Museum on November 7. The Benvenuto Cellini overture (Berlioz), Franck's symphonic poem, Le Chasseur Maudit, and Dukas' scherzo, The Sorcerer's Apprentice, brought orchestra and conductor merited applause. Flori Shorr, cellist, was soloist in Lalo's concerto. Her expressive tone and broad style won recalls from the large audience. A Borodin program was to be given on November 14. F. W. R.

* * *

Florence Foster Jenkins' Annual Song Recital

Florence Foster Jenkins, soprano, assisted by the Pascarella Chamber Music Society, gave a recital in the ballroom of the Hotel Ritz Carlton, New York, on November 8. A capacity audience, including many standees, was present and gave every manifestation of pleasure in the program. Mrs. Jenkins began with two German songs of Brahms, followed by the aria Una voce poco fa from Rossini's Barber of Seville, including an F above high C, which won resounding applause. She then offered four Spanish songs, for which she wore appropriate headdress. After a Mex-

(*Continued on page 24*)

Hubermann Pleads for Internationalism in Art

Eminent Violinist, Here for American Tour, Is Guest of Honor at Luncheon of Foreign Press Association in New York

Bronislaw Hubermann, Polish violinist, recently made an address at a luncheon given in his honor by the Foreign Press Association at the Hotel Gotham, New York. Mr. Hubermann took for his subject the Pan-european principles which he holds.

Mr. Hubermann pointed out that art and politics are not the disparate ideas they might appear at first glance. Both are social functions, and as such bound up with the international life of the world. At present, he said, "mutual distrust, chauvinism, economic wars prevail in Europe. And yet, my firm conviction that the movement aiming at the formation of the federation of the European states is the ultimate goal of Europe and its only salvation from mutual mangle and definite chaos, is unshaken." Mr. Hubermann speaks of the destruction of culture which wars have brought about, as well as the social miseries they have inflicted. The solution, he believes, lies in open-mindedness and a free and unhampered interchange of cultural ideas as well as trade products, thus insuring healthy growth in all nations of prosperity and commercial expansion, as well as the flourishing of art ideas.

National Cultures Essential

"As an artist I should be the last to advocate the reduction of national cultures to a dull uniformity. For all true art is rooted in national soil. The phrase, art is international, is often misapplied in senses which it cannot legitimately bear. Art is international only in the sense that it is intended for international intellectual consumption for reciprocal stimulation."

The future of art in general, as well as of civilization, is, according to Mr. Hubermann, summed up in the word "reciprocity." S.

Columbus Begins Civic Concert Series

Rachmaninoff First Artist to Appear —Metropolitan Opera Quartet Welcomed—Civic Opera Sings Aida

Columbus, O.—The fourth season of the Columbus Civic Concert Series, managed by Hast and Amend, began on October 19 at Memorial Hall with a memorable recital of Sergei Rachmaninoff, who attracted practically a full house. Although the Russian composer-pianist displayed such constantly reiterated names as Bach-Tausig, Beethoven, Chopin and Liszt on his program, the choice from these masters was far from the beaten track. The group of his own compositions was also far from the too familiar. He disposed of the expected C sharp minor prelude first in his post-program encores and then added a diversified list.

Nino Martini, accompanied beautifully by Miguel Sandoval, vastly pleased the capacity crowd which flocked to Mees Hall, Capital University, on October 26, with his fine artistry. The program was interestingly chosen and delightfully performed. Martini's accompanist made a hit almost equal to that of the young tenor.

Metropolitan Opera Quartet Scores

The new Metropolitan Opera Quartet, consisting of Grace Moore, soprano; Rose Bampton, contralto; Edward Johnson, tenor, and Richard Bonelli, baritone, was the grand opener for the Women's Music Club series. Most concert courses are fortunate in securing the artistic services of only one or two such celebrities at the same concert, but four such eminent vocalists on the stage in one evening is a treat rarely experienced outside of the Metropolitan Opera House itself. All of the artists sang splendidly and were royally received.

Our local musicians saw the beginning of their season when the excellently organized Columbus Civic Opera Association gave its Aida performance. The achievement showed improvement over the operatic enterprises of the past two seasons. More such worthy projects are in preparation by this organization. H. G. D.

HUGH McAMIS
CONCERT ORGANIST
160 W. 73rd St., N. Y. C.
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Opening of Opera Season Is Feature of Chicago's Week

(*Continued from page 5*)

Louis Gruenberg, American composer, now head of the composition and theory department at the Chicago Musical College, was the guest of honor at the American Opera Society's opening program on November 6, at the Arts Club. Other guests were Virgil Thomson, composer of Four Saints in Three Acts, and Rousseau Vorhees. Mr. Thomson was presented with the David Bispham medal by Eleanor Everest Freer, founder of the society, and Mr. Vorhees endeavored to explain the Thomson opera to the gathering. Mrs. Freer in turn was given a Century of Progress medal for her work in founding the American Opera Society. The musical program was furnished by Blanche Elaine Frye, soprano, and William Boydston, tenor, who sang excerpts from William J. McCoy's opera, Egypt, and arias from Madam Butterfly and Carmen.

A Début Piano Recital

Virginia Knapp, a young and talented pianist, made her début in recital at Kimball Hall on November 4, under the direction of Bertha Ott. She had well prepared a program of Bach-Liszt, Brahms, Chopin, Niemann and Tschaikowsky-Pabst and presented it in a praiseworthy manner.

Symphony Program: Dalies Frantz, Soloist

The Chicago Symphony Orchestra's fourth pair of concerts on November 8 and 9 brought the first piano soloist of the season, Dalies Frantz. This young American artist made his Chicago début with the orchestra last season with great success and his return this year was made in the seldom heard Beethoven concerto No. 1. Frantz' playing revealed him a stylist. Refinement of mood and manner is preponderant in his execution. He displayed his excellent technic in its full scope in the concerto. There seem to be no obstacles for him and he surmounted difficulties with such ease that only those well versed were aware of the remarkable mechanical equipment of this young artist. His interpretation, too, was correct, though we might have preferred more virility, especially in the first and last movements. Beethoven requires steel fingers at times and Frantz' touch is always refined. For all that, his performance was clean-cut, and scholarly. His success with the public was marked.

In the first part of the program we heard Haydn's Oxford Symphony in G major and Vaughan Williams' London Symphony. The former, though old in years, is still an important contribution to symphonic literature and under Dr. Stock it seemed as young as the London Symphony which followed. Vaughan Williams' score has been heard several times and upon further acquaintance impressed as favorably as when first introduced. It has always been our conviction that Vaughan Williams must have been impressed by Charpentier's Louise, especially in his first movement, At Daybreak, and again in the epilogue, In the Calm of Night. However, London is not far from Paris and the noises of cities on the same meridian are practically alike, especially at daybreak and during the stillness of night.

Medinah Club Musicale

The regular Sunday afternoon musicale at the Medinah Club was presented on November 4 by Elizabeth Pierce and her group of dancers, in the grand ballroom. Miss Pierce is an exponent of the modern German school, and was formerly a student of Mary Wigman.

Allerton Hotel Concert

A program was given in the west lounge of the Allerton on November 4 by Hildegard Lasell, soprano.

Chicago Musical College Activities

William Webb and Donald Dean, baritones, and Theodore Christinsen, tenor, students of Victor Chesnais, are members of the Chicago Grand Opera chorus.

The Kappa Gamma Psi Fraternity held a reception in the college lounge on October 28.

Edward Wencel, violin pupil of the college, was concertmaster of the thirty-piece orchestra for the Pagliacci and Student Prince performances given on November 4 at the Polish Woman's Alliance Hall.

Wanda Paul, artist-student of Rudolph Ganz, played at the reception given in honor of Maryla Karwawska and Jousz Poplawski of the Warsaw Opera Company. Miss Paul also accompanied Mr. Poplawski. Thaddeus Kozuch, another artist-pupil of Mr. Ganz, appeared in recital at Stevens Point, Wis., on November 4.

Lavinia Martin, piano student of Viola Cole-Audet, was presented in recital at the Little Theatre on November 9. Miss Martin is appearing in joint recital with Shelby Nickols, baritone, at the Lincoln Center on November 18.

Isabel Laughlin, artist-pupil of Silvio Scionti, was soloist on November 1 at the musicale given by the Chicago Woman's Musical Club.

American Conservatory Notes

Louis Laughlin, pianist, appeared as assisting artist with Clarita Martin in a recital at Town Hall, New York, on October 28.

Recent speaking engagements of Karleton Hackett, president of the American Conservatory were as follows: November 3, In and About Chicago Supervisors' Club; November 6, faculty of Cosmopolitan School of Music; Rotary Clubs of Chicago; operatic celebrities broadcast over NBC, College Inn; November 7, Opera Tea at Marshall Fields.

Members of the children's dramatic art classes of Esther Sachs were presented in a program of one-act plays at the Medical and Dental Arts Building on November 1, for the benefit of the Chicago Tuberculosis Institute.

Pianists of Pearl Appel and Ruth Alexander appeared in recital at the conservatory on November 4.

On the recent program of original compositions by Beverly Hills composers presented at the Beverly Hills Woman's Club, Irwin Fischer played his piano rhapsody and with Howard Bartle presented the four-hand arrangement of his new orchestral composition, Rhapsody on French Folk Tunes. Marion Fischer, soprano, student of Mr. Hackett, offered three of Mr. Fischer's songs on this program.

Leo Heim, pianist, appeared as soloist at a musicale held on November 4 at the Chicago Presbyterian College.

Dramatic art pupils of Louise K. Willhour were heard in a program of readings and one-act plays at the Studio Theatre on November 7.

New Academy of New York Founded by Julian Freedman

The New Academy of New York, a laboratory-clinic where professional musicians may test their theories and engage in special artistic research, has been organized by Julian Freedman, founder of the Salzburg Orchestral Academy in Salzburg. The temporary headquarters of the New Academy will be in West Fifty-sixth Street, New York City.

The methods of apprentice instruction initiated by Mr. Freedman in Salzburg, will be followed at the New Academy. These are based on a period of intensive practical training, consisting for the most part of rehearsals and public performances.

"The New Academy," according to Mr. Freedman, "will be an institution of music and allied arts pedagogy new to this country and devoted specifically to the training of conductors, directors and creators in music, drama, cinema and related subjects. The school of conducting will be the pivotal unit of the academy.

"A professional symphony orchestra is the principal feature of the New Academy's curriculum. Around the orchestra, all the practical work of the music seminars is planned. For the first time the aspiring conductor will be given the opportunity of constant practice with a major orchestra."

Mr. Freedman, who founded and directed the Salzburg Orchestral Academy in Salzburg from its inception until 1933, has enlisted the services of a group of men and women whose names, he says, are important in American and European creative art today. "Kreutzberg, one of the greatest exponents of the dance, will teach at the New Academy for one month. Students from all over the country are already enrolling for this course. Polly Korchien, American dancer, will assist Kreutzberg."

The faculty to date includes: Elizabeth B. Grimball, director, New York School of the Theatre; Ralph Lawton, American concert pianist, faculty of the Salzburg Academy; Eva Gauthier, singer; Dr. Henry Hadley, American conductor; William Spielter, American composer; Elliot Griffiths, American composer and pianist and winner of a Pulitzer prize; Laurence Adler, American pianist and former music critic of the Nation; Jaffrey Harris, conductor Westchester Philharmonic Orchestra; Caesar Finn, American pianist, composer and author; Zinovy Kogan, musical director of Stanisnawsky's Moscow Art Theatre; and Frances Bacon, authority on Spanish music.

The New Academy will hold three regular sessions annually, and a summer festival session either in America or Europe. A session represents three months of intensive work. Throughout the season, the New Academy will maintain a regular series of recitals, symphony concerts, dramatic reproductions and exhibitions.

"The idea behind the New Academy," explained Mr. Freedman, "is an emanation of the general compulsive forces today, tending toward creative integrity in America. It is an auspicious time, I believe, for the transplanting of the work to American soil, which is ready and waiting for the seed of new and inspiring achievement."

WILLIAM O'TOOLE

is conducting another series of classes at his New York studio for teachers of piano. On November 12 Pescha Kalisman and Anita Nickels gave a demonstration of the work accomplished by children under Mr. O'Toole's new creative method of instruction.

The curriculum of the New Academy will include conducting, general orchestration, American idomatic orchestration, technic of music composition, opera (composition, singing, producing), drama (writing, acting, producing), motion picture (writing, acting, directing), dance (technic, choreography, composition), vocal and instrumental training, soloist repertoire, musicology, applied psychology, adult cultural courses, and normal courses for teachers.

Musical Life of Puerto Rico Reveals Important Development of Activity

Ramón González, Youthful Pianist, Tells of Experiences During Recent Tour in His Native Island

Recently returned from a stay of several months in Puerto Rico, Ramón González, young concert pianist, has many interesting things to tell about musical life in that fertile West Indies island.

He was born in San Germán, Puerto Rico, but his family moved to New York when he was eleven years old. Though he lacked at that time the means to study music properly, his intense devotion to the piano, especially, made him persist in adopting music as a profession. He has been in this country for twelve years.

Last December he made his début at Town Hall, New York. Mr. González showed his interviewer some flattering notices of this concert, but also remarked that some critics, though admitting his talent and preparation, objected to a few phases of his interpretations.

"Are you going to continue to study?" he was asked.

"Yes, of course. All true artists are perennial students. I plan to study several musical subjects which I have had to neglect because of lack of means. In piano playing I always work with my last teacher, Harold Henry, because he does not meddle with the personality or individuality of his pupils. On the contrary, Mr. Henry helps his pupils to develop a personal art. Then, again, Mr. Henry is a critic of uncanny perception, and often sees things from an unexpected viewpoint."

Symphonic and Recital Events

"Tell me about your tour in Puerto Rico."

"I had an artistic success in Puerto Rico. My début was at the Paramount Theatre. Then I played at the University of Puerto Rico. From there I went to San Germán, where I was welcomed like a hero. This recital was my greatest success. The people stormed and filled the theatre. The doors had to be opened so that the people outside could hear.

"For the Pro-Arte Musical de Puerto Rico I played a recital, also. At a festival held at the Escambron Beach Club I had the Symphony Orchestra of Puerto Rico and some vaudeville artists. There was the usual dance and cabaret, making that night a spectacle rarely seen except in certain European centres. I also played in Ponce, at the Fox Delicias, which impressed me as the most beautiful theatre of Puerto Rico. During my stay in my native island I had occasion to widen my knowledge of the Puerto Rican folklore. My version of La Boringueña (Puerto Rico's national song) caused quite an interest, and my own danza, Amargo Desengaño, was also liked very much.

Much Interest in Music Shown

"The Puerto Rican people are inherently musical. But while in general education the whole country is truly admirable, the authorities have neglected music for a long time. The University of Puerto Rico now offers a series of concerts during the summer. These concerts are broadcast and the admission to the auditorium is by invitation only. The university is to be congratulated for the benefit to the country. But the administration is being criticized for bringing the same artists every year, affording little variety, and for offering programs of so heavy a nature that instead of converting the people to music-lovers they only succeed in frightening them. The Sociedad Pro Arte Musicale de Puerto Rico also is helping to popularize music.

"If Puerto Rico could have a conservatory, at least partly backed by the government, the problems of musical culture could be readily solved in the island. This centre should assume control of all the musical activities of the country. All professionals and private musical institutions should unite in a single effort to lift the island from its musical lethargy. Puerto Ricans are not a happy people. Why, then, should they overlook music, which is a source of happiness?"

J. K.

Ernest Ansermet Honored

A reception for Ernest Ansermet, Swiss conductor, was held at the New Music School and Dalcroze Institute on November 6. Paul Boepple and Roger Sessions received the guests, among whom were Mr. and Mrs. Fritz Reiner, Mr. and Mrs. Ernst Toch, Lydia Hoffman, Frederick Jacobi and Henry Cowell.

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Music Notes From Coast to Coast

HOUSTON, TEX.—Marjorie Hahl, soprano, who was visiting in Houston, has returned to her home in California.

Mrs. Henry W. Conard, soprano, is guest soloist at Saint Andrew's Episcopal Church during November and December.

The Museum of Art musical season opened on November 4, presenting Mrs. K. C. Barkley, pianist; Kaphael Fliegel, violinist; Anna Mae Weiss, soprano, and Ellen Moore, accompanist.

Mrs. Cyril Delevanti was guest soloist at the annual luncheon of the Houston Delphian Assembly, given at the Rice Hotel, November 3. Her accompanist was Gladys Hillyer.

Daisy Elgin, coloratura soprano, was the soloist for the first concert by the Houston Symphony Orchestra on November 13, singing the Bell Song from Lakmé. Frank St. Leger conducted.

Daisy Polk was presented in concert by the Ladies' Parish Association of Christ Church at the Scottish Rite Cathedral, early in November.

Frank Colby, radio singer, addressed the Houston Scribblers Club, November 9, on Writing a Radio Continuity.

Elva Kalb, lyric soprano, and Walter Welscholl, pianist, were introduced by the Junior League on November 10. K. B. M.

MIAMI, FLA.—The University of Miami Conservatory (Bertha Foster, director) began its series of Monday evening concerts on November 5 with Caroline Clement, pianist, giving the program. Miss Clement is a new addition to the faculty.

The Miami Beach School of Music (Miss Foster, director), which is affiliated with the University of Miami, opened its new location at Miami Beach on November 1.

Friends particularly interested in violin heard Roselyn Schaeffer, thirteen-year-old violinist, in recital. Roselyn is a pupil of Leo Portnoff, who recently joined the faculty of the Miami Beach School of Music. Helen Amidon, contralto and artist-pupil of Adrienne Lowrie, offered a group of songs accompanied by Sara Folwell.

The Mana-Zucca Music Club opened its season with a program on October 30 at Mazica Hall. Many out-of-town artists are to be presented during the season.

The Miami Music Club (Grace Murray, president) is to meet twice a month at the Miami Woman's Club Auditorium on Biscayne Bay. Mrs. Charles Sherwood will be director of the Student Music Club and Mrs. R. Earl Smith, director of the Junior Club.

The Conservatory Club of the University of Miami Conservatory, composed of advanced students is having meetings once every two weeks at Recital Hall. Students representing the various departments of the conservatory take part in the programs.

A. F. W.

SALT LAKE CITY, UTAH—The Salt Lake Oratorio Society commenced rehearsals for its annual performance of Handel's The Messiah on November 4. The date for the presentation of the oratorio has been set for New Year's Day. The members of the society are voluntary singers and represent all classes and creeds in the city.

John W. Summerhays, the Utah tenor who usually sings in The Messiah when it is given by the Salt Lake Oratorio Society, was in charge of Salt Lake City recreational musical programs during the fall season.

The Salt Lake Music Association's recent campaign brought in about twenty per cent. more new members than last year, for which the officers of the organization have expressed gratitude. It is expected the association will sponsor four concerts this season. It has engaged Lauritz Melchior, tenor, to give the first on December 10.

Ellen Thomas, president of the Utah Federation of Music Clubs and a resident of Salt Lake City, is to wed H. Lawrence Nelson of Los Angeles, according to a recent announcement. F. L. W. B.

SAN DIEGO, CAL.—The Thearle Music Company again opened its doors for its annual reception to the music teachers of the city and their friends, the guests of honor being the board of directors of the San Diego Symphony Orchestra (Nino Marcelli, conductor). About 300 guests listened to a program given by Ruth Reynolds Murray, contralto; Edward Janowsky, violist; James O'Connor, pianist, and Constance Mills Herrischoff, composer-accompanist. Mrs. Murray's fine voice, heard during the summer with the orchestra, delighted her hearers, while much interest was shown in the sonata for viola and piano, a composition of young Janowsky, a high school orchestra graduate and recently a student at Yale. Decorations in carnival mood were in honor of the exposition to be held in San Diego in April.

An interesting addition to the city's orchestral activities is the Woman's Symphony Orchestra (William Benner, conductor), which gave its initial concert on October 23 at Villa Montmar, ably assisted by Janet Stanley, soprano; Alene Benner, flutist, and Charles Shatto, accompanist. The group has been in rehearsal for eight months under the direction of Mr. Benner, formerly of the San Francisco Symphony Orchestra, and, in a program featuring the Beethoven symphony No. 2, gave striking evidence in its intonation, interpretation and musical feeling of its possibilities as an orchestral ensemble. Its conductor and organizer is to be congratulated upon giving the city another musical group of importance.

Choral work will have its usual representation this winter. The Morning Choral Club, a group of eighty women, and the Bangert Male Chorus, of thirty voices, both under the direction of Louis Bangert, and having as accompanists Bess Bangert and Charles Shatto, are in rehearsal for coming programs. Polyphonia, an *a cappella* mixed choir of fifty voices, directed by Dr. Earl Rosenburg, begins its third season of scholarly work. The glee clubs of the State Teachers College and of the various high schools and several excellent club choruses also promise much enjoyment for those who follow choral development. H. B.

WHITE PLAINS, N. Y.—The opening event of the Mrs. Julian Olney Series—the fifth season—brought the Metropolitan Opera Quartet (Grace Moore, Rose Bamptom, Richard Bonelli and Edward Johnson) on October 19. A program of operatic selections was splendidly given. An unusually large crowd attended the second concert on November 9, when the Ballets Russes de Monte Carlo gave a colorful program, each number of which was enthusiastically received. Mrs. Olney's subscription list is larger than that of any previous year.

Antonia Brico, conductor, has given two of her series of lecture-recitals on the development of the symphony to members and guests of the music section of the Contemporary Club. Her own enthusiasm and musicianship inspire her hearers. Mrs. Miner Allen is lecture chairman.

The Hamilton Trio (Henry H. Hamilton, director) plays nightly at Briarcliff Lodge, with special Sunday programs, assisted by a guest artist. Recent soloists have included Oliver Stewart, Mildred Dilling, Madeline Filardi and Sudwarth Frasier.

The Westchester Conservatory of Music (Nicolai Mednikoff, director) is continuing its monthly students' recitals this season.

Madeline Filardi, soprano, was the guest soloist for the Westchester Federation of Women's Clubs at the County Center on October 26. Miss Filardi included two songs by Pearl Curran, who was a guest of honor. The Westchester Quintet also gave several selections.

At the home of Mrs. A. Roth on October 24 a *Liederabend* was given by Martha Karpe and Richard Cannon, pupils of Andrew Mabley. They were accompanied by Mr. Mabley and Rod Horton.

The Westchester Chamber Music Society (Harold Berkley, conductor) held its first meeting of the season at the Little Theatre on November 11. E. H.

Rutland, Vt., Schedules Community Concerts

RUTLAND, VT.—The Rutland Community Concert Association has completed a successful campaign for funds to present three concerts here this winter. The first will be given on December 11, featuring Harold Bauer, pianist; January 23, Wilbur Evans, baritone, is to be heard; and March 5 will bring Georgès Barrere and his Little Symphony. The committee on membership was in charge of Mrs. Walter S. Fenton. The artists were chosen by a committee consisting of Grace A. Stoolfire, Mrs. G. L. R. French, Mrs. Earle Wright, Teresa Bove, Mrs. Fenton, Thomas A. Boyle, McRae Haskins, Paul C. Pelton and Robert Ferguson, director.

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London Music Season Shows Briskness

(*Continued from page 5*)

posers and executive artists, gives orchestral rehearsals with the London Philharmonic Orchestra under the direction of Dr. Malcolm Sargent. Works are rehearsed in detail for two hours and then performed entire.

At the beginning of its new series this organization gave Pamela McKenna's Variations on an Original Theme—nice, pleasing music, somewhat formless and lacking climax; D. R. Oppenheimer's Five Songs for Baritone and Orchestra—not original and decidedly Teutonic; and a brilliant, colorful and interesting symphonic poem entitled The Sixth Day by Brian Easdale.

A Trio of Concerts

Guila Bustabo, fourteen-year-old American violinist, gave her first London recital at Aeolian Hall and proved herself to be another of the remarkable *Wunderkinder*. (They are now so numerous that they no longer cause frenetic astonishment.) With an air of almost complete maturity Miss Bustabo played the Bach Chaconne, the Paganini concerto, the Chausson Poeme and the Mozart concerto, No. 3, in G, in a manner that proved her possession of far more than mere technical facility. She expresses a depth of real feeling that should carry her far.

At Wigmore Hall, Alma Moodie and Eduard Erdmann gave a recital of sonatas for violin and piano—Mozart, Brahms and Schubert—in a manner far better suited to Mozart and Schubert than to the robust Brahms.

The B. B. C. did a Prokofieff program, the composer conducting. A true creator, inventor of themes, but a faulty formalist, his music lacks depth of sustained emotion. Very entertaining but soon forgotten.

London Symphony Heard under Harty

At its first concert of the season the London Symphony Orchestra, under the direction of Sir Hamilton Harty, played a prelude and fugue by Bach, transcribed by Dr. Frederick Stock; Elgar's second symphony; Serenade by Mozart, and Hungarian Folk Dances by Leo Weiner—these and the Bach transcription were heard for the first time in England. The Weiner dances are filled with vivid color, strong rhythmic melody and interesting orchestral effects. Popular music which is sure to be popular for a while.

The orchestra played this and the symphony excellently; the Bach less so—or does the instrumentation make it sound ragged? The audience, not as large as it might have been, gave orchestra and conductor an enthusiastic reception.

Original Delius

Delius is another matter. Whether one "likes" his music or not, one can scarcely deny its individuality. His mammoth Mass of Life under the direction of Sir Thomas Beecham began the winter season of the B. B. C. concerts at Queen's Hall. The choral parts were sung by Kennedy Scott's Philharmonic Choir and the soloists were Roy Henderson, Stiles-Allen, Astra Desmond and Francis Russell.

Though Delius is nothing new he is still somewhat problematical. Through his entire creative life he went his own way, apparently careless of public opinion. Therefore his Mass of Life is a thing of moods, moods laid out in broad lines, scorning detail. The impression is rather of color than of melodic line, and the result deeply impressive if one accepts it as it is, not to be judged by comparison with other oratorios.

Lehmann Thrills

Lotte Lehmann gave one of her truly wonderful recitals at Queen's Hall, singing Beethoven, Schubert, Brahms and Wolf with that warmth of emotion, beauty of tone and phrasing which have made her such a favorite. Without any sacrifice of art values, she sings to and for her audience, and the audience cannot but respond. Leo Rosenek followed the singer's free rhythmic design with skill and understanding, and together these two notable artists did with glorious effect, much that the students in our schools are told not to do.

Tessa Bloom in Début

Tessa Bloom, a young New York pianist and former American Matthay Association scholarship holder, made her début in Wigmore Hall. The event proved an auspicious beginning for the artist's career, as she made a deep impression on her audience by the sincerity and sensitiveness of her musicianship and her clean, precise technic. Her tone was firm, full and commanded a wide color range. She played some Bach preludes and fugues and the Beethoven sonata in E flat, op. 31, No. 3; Schumann's sonata in G minor and other numbers.

FRANK BISHOP
is presenting Varvara Yakounchikoff, Russian musicologist, graduate of the Leningrad Conservatory, in a series of three lectures at his New York studio. At her first lecture Miss Yakounchikoff discussed the Present State of Musical Culture in Soviet Russia, and on November 18 her subject will be a A New Phase in Bach Interpretation. Vocal Music of the Sixteenth Century is scheduled for the final talk, December 17.

Vienna Hears New Chamber and Ballet Works

(*Continued from page 8*)

to obstruct the view between them. And it is to be remarked that intonation as well as ensemble playing gain considerably in accuracy by this method. The Viennese press called the four "the new Toscanini Quartet."

The modern work on this evening's program was Schönberg's second quartet with soprano. The work, once considered problematic, impresses us today as almost classic in its form as well as thematic development. Julia Nessy-Baecher, a soprano from Prague, assisted with fine musical taste. The Kolisch Quartet is to give two more concerts before starting its European and American tour this season.

Austrian Ballets

Two new ballets recently performed at the State Opera take their subjects from native soil. The first, Fanny Elssler, deals with the life story of the famous Viennese dancer who a century ago enchanted all Vienna. The first picture, Birth of the Waltz shows how by a sudden intuition the young girl creates the dance which is to start its triumphal march over the whole world. In the next picture Fanny Elssler defeats her rival, the French dancer Taglioni by dancing the famous Spanish Cachucha on a round table. Then the story turns tragic: Fanny falls in love with the unfortunate Duke of Reichstadt, Napoleon's son, who at that time is a prisoner in the famous Castle of Schönbrunn, near Vienna. Vain are her efforts to free her lover, who is near death. In his fevered delirium the young man sees before him a liberated France, himself reunited with his beloved Fanny, as Emperor and idol of his people. In this last happy vision his breath fails and Fanny falls prostrate at his bier.

The music of the Hungarian composer Nador is not impressive but the scene is rich and colorful, and Gusti Pichler in the title rôle gives all the charm of the living Viennese dancer to her long passed sister in Terpsichore. Margarete Wallmann, who collaborated on the libretto, was also responsible for the excellent stage management. She is the author of the book of the second new ballet Austrian Peasant Wedding, in which she herself danced the bride. The work restores native customs of the Austrian Alps, most of them comical, which are united to a really charming suite both in dance and music. Franz Salmhofer took the inspiration for his music from folk dances, arranged and orchestrated with much wit and spirit.

PAUL A. PISK

N. Y. MacDowell Club Announces Chamber Music Contest

The MacDowell Club of New York City announces a chamber music competition, intended to stimulate and encourage the amateur musician to form chamber music groups.

The competition excludes all professional musicians who perform in public or students preparing to enter the concert field, although there is no objection to chamber music ensembles being coached by a professional. Competitors are unrestricted by age limits.

A standard work will be announced by the judges, and a given time allowed for its preparation. Candidates are to be judged from the standpoint of their musical understanding of the work, and will receive constructive criticisms from the judges. Hans Lange, conductor of the New York Philharmonic, Willem Willeke, cellist of the Elshuco Trio, Alfred Pochon, formerly of the Flonzaley Quartet, and Chalmers Clifton, former conductor of the National Orchestra Association, and others serve in the capacity of judges. A prize will be awarded.

Amateur musicians who wish to enter the contest but have not yet formed a group of their own, may, if desirous of getting in touch with other instrumentalists, write to the MacDowell Club Chamber Music Competition, and receive names and addresses of others in a like situation. Application blanks and further information may be obtained from the MacDowell Club of New York City, 166 East Seventy-third Street.

Grace Leadenham Austin Songs Featured

Songs by Grace Leadenham Austin have been featured in several recent recitals. On September 20 at the Hotel Iroquois, New York, a group of five songs was presented at the dinner of the Soroptimist Club. Jeannette Comorada, soprano, was the artist of the evening, with the composer at the piano. On September 30 Gina Pinnera, at her first fall concert, introduced the first song of a new group called Sleepy Land. Miss Austin played the accompaniment for her own composition. On October 28 Miss Pinnera sang another new Austin song, Love in the Mist, which is dedicated to her. Once more, the composer furnished the piano background. November 4, at the Barbizon, New York, Miss Comorada sang as one of her recital numbers Miss Austin's Rain at Night. It was the first public performance. Walter Golde was the accompanist.

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Paris Events Include Brilliant Operatic and Concert Novelties

(Continued from page 5)

familiarize them with modern music. Orban orchestrated them in 1932, and they are fresh, good-humored and piquant. La Basse-Cour, Le Rouet, Départ pour la fête, Danses, Tristesse-Souvenirs, and Les Sorcieres, comprise the set.

Brailowsky was soloist with the Paris Symphony Orchestra, Monteux conducting, in the Beethoven E flat concerto, the master's fifth and last concerto, published in 1811 and played for the first time in Vienna on February 12, 1812, by Carl Czerny. Brailowsky's reading of the work was so lavishly approved the pianist was obliged to play a group of solos (Chopin) before the mob would let him go. His playing was ideal, there was nice care in the shaping of the phrases, vigor in the rhythms, and haunting loveliness hovering over the entire delivery. One was further grateful to M. Monteux for having programmed Brailowsky in Liszt's Danse Macabre.

With the Colonne Orchestra, under Paul Paray, Nathan Milstein was twice soloist, first in the Brahms, then in the Glazounoff concertos, winning acclaim for both. With the Pasdeloup Orchestra, conducted by Albert Wolff, Denise Soriano was soloist in the Bach violin concerto in E major, Magda Tagliafero, in the Liszt Spanish Rhapsody for piano and orchestra. The Poulet Orchestra gave an interesting Ravel program, Gustave Cloez at the helm, Lelia Gousseau, pianist, doing the Gaspard de la Nuit music. The Conservatory Orchestra inaugurated its season with a concert of the Three "B's." Gaubert conducted and Henri Merckel was the violinist in the Brahms Consort.

The Concerts Privés, of the Ecole Normale de Musique commenced its sixth season brilliantly. Under the direction of Alfred Cortot, the following works were given: suite for chamber orchestra (première), by G. de Frumière; Chromatic Variations, for piano and orchestra, by Bizet (Nadine Desouches, pianist); Types (three pieces, by O. Ferroud, première); Russian folk-songs, harmonized by Liadoff and Balakireff (Irene Kedroff, soprano); Dolly (five pieces), by Fauré, orchestrated by Rabaud.

Westminster Choir Delights

Among the choral concerts people were invited to attend these days, was one of sixteenth century Italian motets, by Les Petits Chanteurs á la Croix de Bois (a chorus of young boys), and one by the Westminster Choir (grown-up vocalists), directed by Dr. John Finley Williamson. The Petits Chanteurs offered a rare and gratifying program.

The Westminster Choir gave one in which their singing showed the results of careful training, and a fine ensemble responsive to Dr. Williamson's every wish. The best offerings were Slumber Song (Fischer), Echo Song (di Lasso) and Wordless Song (Alcock). There were encores and extras, the audience showing marked appreciation.

Pianists who have appeared in recital during the period under pen are Hélène Lampel, Borovsky, Robert Lortat and Arthur Rubinstein.

Operatic Doings

Melchior has done a number of Siegfrieds at the Paris Opéra, and with eminent success, for he is a highly esteemed artist. His work gave the impression of uncommon musical intelligence and literacy, and skill in building up and putting over Wagner's dynamic-emotional climaxes. Paul Paray, conductor of the Colonne Orchestra, directed. He has been appointed to the post of orchestral leader at the Paris Opéra and this was his first appearance in that venerable mansion. The public, knowing that something good was in store, gave Paray a warm reception when he appeared and, after each act, having had that something good gave even still louder acclaim.

The Paris Opéra has restored Reyer's Sigurd. The music is beautiful, though somewhat old-fashioned for the present period. Reyer's music is usually called Wagnerian, and one wonders why. Surely his utilization of part of the Nibelungen legend does not make it so. The music is, as already said, beautiful, but the "system" in no wise resembles Wagner's, and where are the equivalents of Richard's dramatic intensity, mastery of subjective beauty, abounding strength, and Olympian moments?

The Opéra Comique has remounted, and delightfully, Adolphe Adam's three-scene comic opera Le Source. Everybody knows the tale—how the Chevalier d'Orbe arrives at an inn that is full up and manages to stay by pretending he is deaf, and how all kinds of *et ceteras*, mainly dealing with love, follow in the wake of his trickery. It still makes a pleasant hour; the music is fresh and unobtrusive, and the interpreters were gay and efficient. Adam, it will be recalled, is the man who wrote (Derniers Souvenirs), "Nothing succeeds like a successful opera."

The Trianon-Lyrique has gone back to the directorship of Louis Masson. Masson had the theatre about twelve years ago, then went over to the Comique, and has now returned to the scene of his first Paris successes. He opened his season with a carefully prepared performance of Véronique, by André Messager.

The Theatre de la Porte Saint Martin has created Fragonard, an operetta by André Rivoire and Romain Coolus, score—and what a sparkling one it is—by Gabriel Pierné. The action takes up amorous adventures of Fragonard and these, together with the accompanying tunes, jingles, scenery, and costumes, are quite enjoyable.

Hors Paris

The opera houses in the provinces have opened with what the Americans would call a bang. The Marseilles house started out with Carmen, and announces Fra Daviolo among its forthcoming works. At Bordeaux things began with Les Huguenots, La Favorita, Carmen, Werther, Pagliacci, and L'Africaine; at Toulouse with Thais; at Grenoble with Hérodiade; at Avignon with Les Pêcheurs de Perles; at Strasbourg with La Tosca. Dozens of other houses have also opened, all of them with splendid repertoires of operas and ballets, fine lists of artists, and, also highly important, with excellent support from the public.

Brevities

Noréna, soprano of the Metropolitan and Paris operas, and Backer Groendahl, Norwegian pianist, gave the first concert in Mrs. E. Berry-Wall's Wednesday Morning Musicales at the Interallied Club on November 14.

The Archives Nationales de la Danse is organizing an exhibition of ancient and modern marionettes.

Carmen Studer conducted an orchestral concert for the Radio Journal broadcast at Prague.

By ministerial decree on October 3, 1934, the following were appointed to Conseil Superieur d'Enseignement of the National Conservatory for 1934-1935: Lucienne Breval, Gustave Charpentier, Albert Roussel, C. M. Widor, Georges Hüe, Gabriel Pierné, Gabriel Grovlez, Jacques Ibert, Louis Masson, Henry Malherbe, Jacques Rouché and P. B. Gheusi, directors of the national operas; Samuel Rousseau, Busser, Maurice Emmanuel and Paul Dukas, professors at the Conservatoire. The list is completed by MM. Bournonville, Tournier, Nöel Gallon and Boucherit, conservatory professors elected to the board by the other teachers. Gabriel Bouillon has been appointed professor of violin, replacing M. Brun; Yves Nat, professor of piano, replacing Isidor Philipp.

The charity concert arranged by the Grand Duchesse Helene of Russia, and to be given at the Interallied Club on November 16, will feature Noréna, soprano, Tomàs Alcaide, tenor, and Backer Groendahl, pianist.

The Société Internationale des Amis de la Musique Française is this season giving Pièce Liturgique by Couperin Le Grand; Europe and Jupiter by Pasquier (1715); Sinfonietta by Albert Roussel; L'Enfance du Christ, by Berlioz; Le Deluge, by Saint-Saëns; Rebecca, by César Franck; Ballade de la Gèole de Reading, by Jacques Ibert; Lauriers, by Canteloube, and many other compositions.

Westminster Choir to Give Novelties in Carnegie Hall Concert

The Westminister Choir will bring to its concerts at Carnegie Hall, New York, November 27, the first of the League of Composers commissioned works to receive a New York première. This is Roy Harris' Song of Occupations. This choral music was completed last spring, and was sung all over Europe during the recent tour of the Westminster Choir, under the direction of John Finley Williamson. It has had forty hearings in European cities. It is dedicated to "all workers of the world," to "wine makers, vinegar makers, leather dressing, coach making, boiler making, rope twisting, distilling, sign painting, lime burning, cotton picking, electroplating, etc."

Other works commissioned by the league will be heard in the spring, notably Virgil Thomson's Mass for Chorus and Percussion which the Adesdi Chorus will produce at Town Hall, New York, and Randall Thompson's chorus for male voices, which the Harvard Glee Club introduces to Boston. Bruno Walter will perform Walter Piston's prelude and fugue with the Philharmonic Orchestra on his arrival here. The dates for the presentation of Roger Sessions' work by Leopold Stokowski and the Philadelphia Orchestra, and Louis Gruenberg's work by Dr. Frederick Stock and the Chicago Symphony Orchestra, are to be announced later. Following the league's idea of developing American commissions, Eugene Ormandy and the Minneapolis Symphony Orchestra present Paul Nordoff's new work on April 5.

Program Announced for 1935 Florence May Festival

Florence.—The Florence May Musical Festival for 1935 will be held between April 24 and June 4. The programs include performances of Moses by Rossini, Verdi's Ballo in Maschera and Bellini's Norma; Gluck's Alceste is to be given in the Boboli Gardens under the direction of Max Reinhardt. The chief novelty scheduled is Ildebrando Pizzetti's Orseolo, a new opera whose libretto (also by Pizzetti) deals with Venice in the seventeenth century. French music will be represented by two performances of Rameau's Castor and Pollux and an evening of modern dances; Austria by the Flight from the Seraglio by Mozart; Germany, by Beethoven's ninth symphony and Bach's St. Matthew Passion. All these foreign nations will present their own artists and choral and orchestral ensembles. Another open-air performance is of the recent drama by Rino Alessi, Savanarola, which is to be given in the Piazza della Signoria. Among the features to complete the program are Mozart's Requiem and Haydn's Four Seasons, a concert of contemporary symphonic music and an evening of modern Italian chamber music. This will be the second of these biennial festivals, and is under the patronage of the Princess of Piedmont.

Juilliard School Plans Second Orchestral Series

The Juilliard School of Music, New York, announces a second course of six orchestral concerts illustrating the literature of the concerto. The first series of these concerts was given last year. The present list is presenting entirely new programs. The dates of the different events fall on November 23, December 21, January 11, February 15, March 15 and April 12, and the soloists comprise Josephine Antoine, Georges Barrère, Arthur Christmann, John Erskine, Carl Friedberg, James Friskin, Julius Huehn, Ernest Hutcheson, Josef Lhevinne, Louis Persinger, Pauline Pierce, Felix Salmond, Carlos Salzedo, Judith Sidorsky, Alexander Siloti, Albert Spalding, Risé Stevens, Albert Stoessel and Oscar Wagner. Mr. Stoessel is the conductor of the series, and associate conductors are Messrs. Barrère, Friedberg, Hutcheson and Persinger. The proceeds of these concerts will be given to the Students' Aid Fund of the Juilliard School.

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Buenos Aires Presents New Native Opera

La Leyenda del Urutau by Gilardi Produced at the Colon—Ballet Season Brings Appearances by Serge Lifar

BUENOS AIRES, S. A.—The Colon offered the première of the Argentine work, La Leyenda del Urutaú on October 25. This opera, with music by Gilardo Gilardi and libretto by Jose Oliva Nogueira had been selected by the municipal musical jury last year and was included in the repertoire, the highest distinction to which Argentine composers can aspire.

Mr. Gilardi was born in San Fernando (Province of Buenos Aires) in 1889. He has written a Requiem Mass, several concert excerpts, an opera, Ilse, which was performed at the Colon in 1923, and a large number of works for piano and chorus.

The Urutaú is a night bird from the northern forests, which were formerly inhabited by the Guaraní and Mocobí tribes in the epoch of the Spanish Conquests. The popular legends assign its origin to the tale which has inspired the action imagined by Mr. Nogueira. The prologue introduces the leading personages of the plot, Mar-Amac, the young daughter of the Guaraní chief, Mamboré, and the Spanish Captain Garces, who meet in the Guaraní woods, in a strange atmosphere of mystery. The following acts describe the further complications of the legend, the rivalries of Captain Garces and Touma, the brave Mocobi chief (Mamboré's enemy), and finally the tragic death of the lovers, caused by Youma, who in punishment is condemned by Tupá (Indian god) to become a night bird and sing his misfortune forever.

The composer has used the leading themes in the Wagnerian manner and has conceived a complicated score, displaying unusual musical qualities and technical training of the highest order.

A large number of the themes (there are twenty in the whole score) are inspired in the regional motives; there is beautiful music in the choral pages of the prologue, and the duets of the second and third acts. However it is a pity that the enormous dimensions of the work tire the attention of the listeners, with passages which lack in theatrical interest.

HAS VIVID STAGING

The opera was staged by Jose Gonzalez Castillo. The decorations painted by Juan del Prte were much appreciated for their interesting conception of moderated modernistic style, with beautiful visualizations of the forest and the Guaraní encampment.

Hina Spani took the rôle of Mac-Amac, singing with vibrant, warm voice and acting intelligently; Rogelio Baldrich was successful as Captain Garces; Victor Damiani gave a sonorous and convincing interpretation of Youma; Felipe Romito offered an impressive portrayal of Mamboré.

Franco Paolantonio conducted the difficult score with authority, the chorus was superb as usual, under the direction of Terragnolo, and Boris Romanoff presented an attractive choreography in the first act.

The audience greeted the new work with prolonged applause for the composer, conductor and singers.

The presentations of Cecilia, the *azione sacra* by Licinio Refice and Emidio Mucci, have continued with success. Enormous audiences filled the Colon's vast auditorium and applauded enthusiastically the composer and singers, deeply impressed by the emotional beauty of the score and the magnificent interpretation of Claudia Muzio, one of the greatest artists of today.

The casts were the same as previously, with Koloman Von Pataky, Santiago Font, Alice Mertens, Victor Damiani, Felipe Romito and Maria Malberti. The eighth and last performance took place on October 30, with Oliverio Bellussi in the rôle of Valerian instead of Von Pataky who left for Europe recently.

BALLET SEASON

The ballet performances at the Colon are always interesting and of artistic value, due to the general excellence of the elements available. The ballet corps is subjected to regular and systematic discipline by such teachers as Michel Fokine, Boris Romanoff, Bronislava Nikinska and Ekaterina Galantha. The decorations are always beautiful, all of them specially painted for the theatre by celebrated Argentine artists such as Hector Basaldua, who in the latest seasons has augmented the scenery with lovely works of refined taste and of most artistic conception.

In the current season Boris Romanoff presented attractive programs of varied interest which included Schut, ballet after a popular tale by Perm with music by Prokofieff; Homage to Schubert (arranged by Prokofieff), and the Bolero (Ravel).

Schut is a grotesque tale, magnificently interpreted by Romanoff, who extracts all the incidents contained in Perm's story, presenting a charming series of pictures which were performed with art and expressiveness by Leticia de La Vega, Dora del Grande and Blanca Zirmaya and MM. Borovsky and Cofone.

The choreography of Homage to Schubert has no argument. The dancers, dressed in pull-overs and soft shirts, followed the music played by two pianos which stand at each side of the stage, doing gymnastic exercises. It may be a good example of modernistic art—but very eccentric indeed.

Maria Ruanova, one of the outstanding *danseuses* of the theatre, and Michel Borovsky were applauded in the leading parts. Arnaldo D'Esposito and Alberto Erede were the piano soloists.

The Bolero always has been a great success; the current performance was presented with choreography by Romanoff, which is not so effective as that offered last year by Mme. Bronislava Nijinska. However it is a happy achievement, though the real Spanish style is lacking here as in the former interpretations of the Bolero.

These two works were presented with lovely stage settings designed by Basaldua with beautiful color effects. Other interesting ballets offered by Romanoff were Thamar by Balakireff which was a triumph for Dora del Grande, and Amor Brujo (de Falla).

Serge Lifar appeared in several ballets with the Colon dancers, offering two choreographies of his own in Prometeo, with music by Beethoven, and the Afternoon of a Faun (Claude Debussy). The refined art of M. Lifar was much appreciated, especially in his admirable interpretation of The Spectre of the Rose (with music by Weber), having Mlle. Maria Ruanova as a partner. She is without doubt a pride of the Argentine art. Also outstanding were the performances of L'Oisseau Bleu (Tschaikowsky) and Sylphides (Chopin), which are familiar to Musical Courier readers.

All these works were presented with new stage settings painted by Basaldua with his accustomed finesse. They were received with enthusiastic applause by the audience.

J. M. WHITE

I See That

(*Continued from page* 15)

Vladimir Padwa, pianist, Greta Skoog, soprano, Anne Barnouw, reader, and Byron Warner, tenor, began a series of recitals at Aeolian Hall, New York, on November 5. The Patricians sponsor the series. Mrs. M. Porter is the founder, and Vera Bull Hull the manager.

* * *

Badrig Vartan Guevchenian and Mme. Guevchenian head the music department at Southern Seminary, Buena Vista, Va., for the ninth year. The glee club broadcasts in Roanoke. Piano, organ and vocal recitals are offered.

* * *

Patricio Castillo, Mexican violinist, conductor and teacher, has returned to Chihuahua.

* * *

Thomas Richner, pianist, artist-pupil of Harold Morris, was heard from WOR on November 8, as soloist with the Little Symphony under Philip James. He played the Brahms D minor concerto.

* * *

William Royal sang the Duke in Rigoletto with the Columbia Opera Company in Springfield, Mass., on November 8, and Faust in French at Hartford, Conn., on November 12.

* * *

The Carolina Folk Singers (Maurice Matteson, director) will appear in Greenville, S. C.; Atlanta, Ga.; Birmingham, Ala.; Memphis, Tenn., and St. Louis, Mo., on their tour to Chicago in December.

* * *

J. McClure Bellows has terminated his connection with Columbia Concerts Corporation as manager of its Chicago office and is at the Hotel Weylin, New York.

Musicales

(*Continued from page* 19)

FLORENCE FOSTER JENKINS

ican number, Mi Viejo Amor by Oteo, which Mrs. Jenkins sang with much tenderness, there were ovational cheers. The close of the group brought hearty acknowledgment, and following the fiery rhythm and grace of the songs, the singer received magnificent flowers. Her encore was her own poem, Trysting Time, set to music by Cosmo McMoon.

For the aria, Vissi d'Arte from Puccini's Tosca, Mrs. Jenkins wore a striking costume, designed for the rôle. When the applause for her performance of this excerpt died down, Mrs. Jenkins announced that she would sing as encore Clavelitos, the Spanish song with which she has come to be associated. Four songs in English included The Brook, and The Ant and the Grasshopper by Russ. Both are highly descriptive, and are dedicated to her. The latter has coloratura effects and was repeated in part. The composer was at the piano. Mrs. Jenkins' concluding number was the Blue Danube Waltz, with strings and piano accompaniment, arranged by Mr. McMoon.

Variety was furnished by the participation of the Pascarella Chamber Music Society. Their portion of the program began with nocturne in A, an effective and musicianly composition, written by Wheeler Beckett, conductor of the Richmond (Va.) Symphony Orchestra; the performers ably brought out the ascending scale motif. They played a Mozart minuet with lightness and grace, and another highlight was their performance of a movement from Dvorak's quintet for piano and strings, Carl Pascarella leading with a well enunciated piano part. The ensemble's share in the Blue Danube arrangement was brilliant. They received appreciative applause after each appearance.

F. W. R.

Studio Notes

ADELAIDE GESCHEIDT

Recent activities of pupils under the instruction of Adelaide Gescheidt have been extensive. Helen Harbout, soprano, was soloist for the Mattewan Women's Club on October 24, and has been engaged to sing the prima donna rôle in Herbert's Sweethearts with the Montclair Operetta Company, to be presented in Montclair, N. J., on November 29, 30, and December 1.

Audrey Newitt, contralto, was soloist on October 18 for the College Row Fashion Revue in Montclair, N. J. On November 4 she was soloist at the Bethel Presbyterian Church of East Orange, N. J., for the organ dedication service.

Wilanna Miles, soprano, was guest soloist at the MacDowell Club reception held in St. John's School, Mountain Lakes, N. J., in September.

Dorothy Hosier, soprano, was soloist at the County Institute of 1,500 teachers in Scranton, Pa., held in the Masonic Temple, and is to sing in December for the Liederkranz in Scranton.

Mary Van Marter was heard on the music hour in the President Hotel lobby in Atlantic City, N. J., on October 21.

Moise Bulboaca, Roumanian tenor, was guest artist at a meeting of the Italian ministers held in Riverside Church, New York City, on October 29.

CONSERVATORIES and SCHOOLS

The David Mannes Music School

The David Mannes Music School, New York, which began its regular session in October, is adding new courses during the beginning of November. The chamber music meetings which brought the opportunity of playing to many amateurs last year will again take place. Quartets, trios, and other chamber ensembles are arranged according to the ability of the players. The groups are playing together on Wednesday evenings, beginning November 7. There will be part-time supervision and later in the year the various groups may join together for the playing of larger chamber music forms. On November 14 Harvey Officer inaugurated a series of fifteen illustrated informal talks on composers and their works. Emphasis will be laid on the music itself, its form and content, rather than on the lives of the composers.

An opportunity is to be offered to piano teachers and pianists in the form of a class of interpretation of piano repertoire to be given by Dr. Hans Weisse on Monday mornings, beginning November 12. The main purpose of the course is to discuss the principles that underlie musical composition and their realization in interpretation. The compositions will be chosen by members of the class and illustrated by those wishing to play. The class will also be opened to an unlimited number of listeners.

Clarke Conservatory of Music

PHILADELPHIA.—A concert was presented by the Clarke Conservatory of Music at Bethany Temple on November 8. The artists were Marion Dougherty, pianist; Lydia Rohrbach, contralto; J. Harry Tipping, baritone; Alexander Morsello, violinist; Ruth Buroughs and Kenneth White, accompanists. The program listed Mr. Morsello in numbers by Toscha Seidel, Albéniz-Elman and Kreisler, with Mr. White at the piano; Mrs. Rohrbach, accompanied by Miss Buroughs, in songs by Curran, Head, Del Riego and Curran; Miss Dougherty in Chopin, Paganini-Liszt and Liszt compositions; and Mr. Tipping in items by Cadman, Mana-Zucca, Tschaikowsky and Charles, with Miss Buroughs at the piano.

New York College of Music

At the New York College of Music, New York, Lydia Hoffmann-Behrendt, of the piano faculty, gave a recital on November 9 at the college auditoriumm. The program was exacting and out of the ordinary path, including in its make-up a group from Hindemith's Reihe Kleiner Stuecke; Schönberg's suite, op. 25 (three numbers) and five of Toch's concert études. Preceding these moderns were Bach's toccata in C minor; Mozart's variations on Dupont's minuet, and Schubert's Wanderer fantasia. Because the hall could not accommodate all who wished to attend, the recital was repeated on November 15. G. M. B.

Press Comments

GIOVANNI MARTINELLI

Commenting on Giovanni Martinelli's recital in Oklahoma City on October 29, the Oklahoma News says: "There are few Martinellis and the audience was quick to recognize this. His glorious Italian voice with his sustained legato, his multifarious tone colors, his musical interpretations gave one all that could be wished for. This great artist has a superb voice which he, after years of cultivation, brings us together with his art in its greatest maturity. His voice is warm, mellow, even luscious. His nuances and coloring cover the gamut of tone dynamics. As for musicianship, we find his phrasing perfect and his understanding of the music profound. He made one feel his mastery!"

The Oklahoma Times: "This great Metropolitan tenor is a double delight. His golden tenor voice entrances and his amusing characteristics are adorable. With his leonine head shaking, his white mass of curling hair dancing about wildly, his wide shoulders uplifted and his hands turned from the wrists in gesticulation, Martinelli was a source of bubbling joy. We adored him, reddened our palms in tribute to his marvellous voice. He seemed to like us as much as we did him."

ROSEMARIE BRANCATO and NINO MARTINI

The first concert of the season 1934-35 given under the auspices of Community Concert Associations both in the United States and Canada, was heard in Saint John, N. B., on October 8, by an audience of 1,300.

Comments of the local press included:

". . . Two stars, newly risen on the firmament of musical fame, Rosemarie Brancato, twenty-two-year-old soprano, who hails from Kansas City and has made musical history with the Chicago Opera Company, and Nino Martini, the brilliant young Italian who, in his early twenties, is leading tenor of the Metropolitan Opera Company, were heard in a magnificent recital and accorded a reception never equalled in enthusiasm by any of the ovations tendered to previous Community Concert artists in Saint John. . . . With the zeal of youth, they had chosen numbers to test the skill of veterans and with a freshness and joyousness . . . . they sang these numbers gloriously.

"A mere slip of a girl . . . Miss Brancato won all hearts by her pert little, gracious bows and gestures no less than by her lovely voice so wonderfully flexible, so perfectly controlled and so clear and sweet in all its passages. Her trills sweeping up into the higher register were compassed with amazing ease and they held her eager audience spellbound with wonder and delight. . . .

"Mr. Martini has been nicknamed the 'Adonis of the Metropolitan.' Singing with Miss Brancato with ease, he matched her soaring high notes and in his solos he passed with equal ease to notes in the lower register, exhibiting the extraordinary range that lies within the scope of his warm colorful voice. He sang with fine dramatic feeling and upon occasion let his audience realize what tremendous volume was there to be called upon at will. His naturalness in singing concealed a marvelous perfection of technic. When the two artists sang together, the blending of voices was particularly pleasing."

RUDOLPH GANZ

Appearing before audiences of 13,000 and more people, Rudolph Ganz was soloist and conductor at the Hollywood Bowl. As to his conducting, Bruno David Ussher in the Musical West commented as follows: "What force of personality, strong musicianship and the power of impressing stylistic formula can achieve in one evening was admirably demonstrated by Rudolph Ganz in whose readings one could sense great sympathy and yet also a freshness as if he were making new discoveries." Carl Bronson praised the artist as a conductor "offering the fruits of his experience and genius in the Haydn symphony No. 13, in G major. The Tschaikowsky overture fantasie, Romeo and Juliet, approached the spirit of the drama suggestively and Ganz gave an unusually effective and eloquent reading of the colorful score." Regarding his performance of the Tschaikowsky concerto under Gabrilowitsch, the Los Angeles Examiner said: "In his return to the piano in the concerto, it was felt that again he was in a field particularly his own. He has retained his remarkable technic and the florid finger work in the cadenzas proved anew his great artistry." Headlines in the Los Angeles Express called Rudolph Ganz "the piano virtuoso extraordinary." The critic, Carl Bronson, said: "The lofty ideas of the Tschaikowsky concerto, No. 1, in B flat minor, spoke, under the fingers of Rudolph Ganz, as it has seldom spoken before. The phrases lifted and fell in waves of tonal manipulation and the blend with the orchestral instrumentation was a memorable achievement. Back and forth the two great musicians swept their accommodations, each fostering the other's efforts, until the whole impression was vivid and melodic ideas fairly live. Ganz responded with three encores." In a special letter from Hollywood the Christian Science Monitor reported that in the piano concerto Mr. Ganz "exhibited the finest pianism we have ever heard him offer. It was a magnificent performance."

RUDOLPH REUTER

Rudolph Reuter played a third piano recital in Dubuque, Ia., recently, after which Prof. Kleine wrote in the Telegraph-Herald: "Never was an artist in finer form. With an impeccable technic of the very highest attainment Mr. Reuter could portray any conception with absolute mastery. Bach was played with the most exquisite gradation of touch and fine perception. Weber's Rondo was positively breath-taking and called forth a storm of applause. The Franck Chorale and Fugue was played with breadth and dignity, and at the end there was a superb reading of the Liszt-Busoni Mephisto Waltz. The audience recognized at once the master pianist."

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Publications

Reviewed by R. M. Knerr

For Mixed Voices

A Carol; poem by Lizette Woodworth Reese; music by John A. Graham; for mixed voices (S. A. T. B.) with soprano solo.

A tender carol, of considerable atmospheric charm. The work opens with two altos (their parts may be omitted or sung by alto and tenor in a small choir) performing a drowsy reiterated "Lullaby," whereupon the main voices enter to intone a plain melody in four parts. The soprano takes the words of the Virgin, accompanied for a time by the other voices humming. There is an A-natural above the staff for the soprano soloist at the end. A thoroughly delightful number, suitable also for secular use. (G. Ricordi & Co., Inc., New York.)

Seven Little Christmas Carols, for four-part mixed chorus or children's Unison choir; music by Oley Speaks, arranged by Carl Deis.

These numbers, each a page or less in length, include The Little Christ (words by Harriet F. Blodgett), Again the Strains of Holy Night (words anonymous), The Little Lord Jesus (Martin Luther), O Little Town of Bethlehem (Phillips Brooks), There's Song in the Air (J. G. Holland), A Christ-Child Legend (Frederick H. Martens), and The Beautiful Bethlehem Bells (poem credited to F. L. S.). They are well-known carols, simple and melodious, harmonized in four parts, with optional piano accompaniment. Their adaptability for a chorus of children's voices in unison with the piano also extends their usefulness to the primary grades of school. (G. Schirmer, Inc., New York.)

The Christ-Child's Lullaby; for four-part mixed chorus or two-part children's chorus; words from the Geistliche Kirchengesange (Cologne, 1628), English translation and music by Carl F. Mueller.

A naïvely beautiful and simple old carol with a folk flavor. The work is marked *allegretto grazioso,* "gently swaying," and the melody introduces a periodic refrain of "eia," on which the four parts harmonize, while the upper line may be sung by the children in two-part form or by a soloist. This is a quaint and delightful work, fresh as the unfettered folk expression that prompted it. (G. Schirmer, Inc., New York.)

Christmas in the Wood; words by Frances Frost; music by Mabel Daniels; for four-part mixed chorus; piano accompaniment for rehearsal.

Rather for the secular choral organization than for the church service, this work (marked "lightly but with reverence") tells how the creatures of the wood "think of Him" on Christmas night, "when drifts are deep and the year is old," and even the doe "will dream of gentleness and a Child." Graceful and poetic, the text is mated to music of delightful spirit and flavor, simply written but most expressive, and harmonically rich. (J. Fischer & Bro., New York.)

Christmas in the Manger; words by Katharine Shepard Hayden; music by Mabel Daniels; for four part mixed chorus; piano accompaniment for rehearsal.

Marked "softly, with tender feeling," this lyrical chorus describes the scene in the manger poetically with vivid nature touches, and mounts to a ringing climax at the close on the words, "But high in Heaven let angels sing, because the Christ is born." This work is effectively written, with contrasts of light and shade that can be utilized effectively by the conductor, and with a strong melodic content. (J. Fischer & Bro., New York.)

Wasn't That a Mighty Day? traditional melody, arranged for five-part mixed chorus (baritone and alto solos *ad lib.*) by R. Nathaniel Dett.

A rather free adaptation in elaborate form of the familiar spiritual relating the wonders of the original Christmas as the Negro would tell it. The words make the work doubly touching, and wonder and delight as the details of the Nativity are related prepare for a mighty climax on the words "Christ was born." The three parts hold this last note somewhat as in a pedal point, while the bass repeats a rapid passage relating how the infant Christ was laid in a manger, on which note of awed reverence the work closes. (G. Schirmer, Inc., New York.)

Kneel before the King; Christmas anthem, for four-part mixed chorus with organ accompaniment; words by James Francis Cooke; music by Edwin Shippen Barnes.

A tuneful *andante pastorale,* with nicely modulated melody and interweaving of choral parts. The middle section borrows a theme from Arcadelt, a contrasted melody of urgent nature, marked "con moto, ma leggerissimo." At the end there is a return to the melodious first subject, which is developed to a sonorous close with a few florid details in the writing. A safe and sane item for the chorus master of an average choir in search of new material. (G. Schirmer, Inc., New York.)

Hosanna; anthem for mixed voices a cappella in four parts; with piano accompaniment for rehearsal; by David Hugh Jones.

The Biblical words, "Holy, Holy, Holy, Lord God of Hosts," are set in original manner, with the sopranos and altos humming a series of ascending figures, while the tenors carry the words at the beginning. The simple and tuneful work has an *fff* conclusion. This anthem is dedicated to the Westminster Choir and its conductor, Dr. John Finley Williamson, and offers the nuances and vocal contrasts that such an eminent choir could make most effective. (Carl Fischer, Inc., New York.)

Glory to God in the Highest; anthem for mixed voices a cappella; by David Hugh Jones.

A short but elaborate setting of the angel's message on the first Christmas, effectively devised and abounding in harmonic effects of considerable richness. There are some chromatic roulades for the sopranos and altos that call for musicianship and a strong sense of pitch. On the whole, however, the work is not difficult, though virtuosic. The sopranos are required to sing F's. (Carl Fischer, Inc., New York.)

For Women's Voices

O Lovely Peace, from Judas Maccabaeus by Handel; arranged for three-part women's chorus (S. S. A.) by Kenneth E. Runkel.

Suitable for Christmas use is this familiar excerpt from the Handel oratorio in which the chorus of women celebrates the joys of peace and plenty. The inter-twining, flowing melodies, in the proverbially taxing Handelian "sections," offer a good test for a choir, but also would display to unique advantage good vocal material of pure timbre in this gracious number. There is an organ or piano accompaniment. (M. Witmark & Sons, New York.)

O Come, O Come, Emmanuel; traditional melody adapted from a French missal by Thomas Helmore in 1854, arranged by Kenneth E. Runkel, for three-part women's chorus (S. S. A.), with both Latin and English text.

Veni, Emmanuel, one of the beautiful old Latin hymns beloved of the church, and cast in the Dorian mode which gives a rare harmonic coloring as it falls on sophisticated modern ears, is here arranged effectively for three women's voice parts. It is a work that tests command of sustained tone. There is a middle part in this arrangement where the solo soprano sings the words against the humming support of the other vocalists. Suitable for use in the Advent and Yuletide seasons, the hymn has an accompaniment but would be more beautiful if sung *a cappella.* (M. Witmark & Sons, New York.)

Deck Thyself, My Soul; from the Passion according to St. John by Handel; arranged for three-part women's chorus by Kenneth E. Runkel; words by Catherine Winkworth, based on a chorale of J. Cruger (1649).

An air from Handel's little known St. John Passion, over-shadowed by Bach's more famous one, and one of the earliest works of the former composer, is presented here in an attractive version for women's voices. "Deck thyself, my soul, with gladness" is the joyous burden of the text. The music embroiders it graciously with roulades of beautiful design in the well-known Handelian manner. There is a brief passage for solo soprano with hummed accompaniment, covering only a few bars. A dignified and highly worthy musical work for Christmas suitable for use in Protestant services of the more solemn variety. (M. Witmark & Sons, New York.)

Wasn't That a Mighty Day? traditional melody adapted from a Negro spiritual and arranged for three-part chorus of women's voices by John W. Work.

A plain setting of the devotional Negro song, in which there is little difficulty for the performers. Some apt descriptive touches are stressed in the middle section which describes the shepherds quaking with fear. There is a jubilant conclusion on the words, "When Jesus Christ was born." A musicianly and dignified version of a familiar Christmas number. (J. Fischer & Bro., New York.)

Oratorio

The Messiah, by Handel; edited by T. Tertius Noble.

A re-issue of this scrupulously edited text of the Handel masterpiece, first revised from the original score by Max Spicker. The choruses of the work are published separately in convenient paper-covered format. (G. Schirmer, Inc., New York.)

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BENNO MOISEIWITSCH
was soloist with the National Orchestral Association (Leon Barzin, conductor), at Carnegie Hall on November 13. His New York recital takes place at Town Hall today (November 17). (Tornquist photo.)

MISCHA LEVITZKI,
pianist, broadcast the opening recital in the Steinway series, inaugurated over WBAL on November 11. These programs come from the station's Baltimore studios every Sunday afternoon.

ERNEST ANSERMET,
Swiss conductor, in Mexico during the past summer, when he conducted a series of concerts in Mexico City.

HELEN JEPSON,
soprano, who is to make her début with the Metropolitan Opera this season, replaced Grace Moore in the Metropolitan Opera Quartet at Dayton, O., on November 8, and during the subsequent week in St. Louis, Mo., Indianapolis, Ind., and Grand Rapids, Mich. Miss Moore rejoined the ensemble in New York. (Photo © George Maillard Kesslere, B.P.)

ERICH SORANTIN
(left) with Carl Voss, concert manager, in front of the Konzerthaus, Vienna. Mr. Sorantin, who is a prominent Viennese violinist and conductor, returned to New York on the SS. Ile de France from a European tour which included concerts in Vienna, Budapest, Paris, Innsbruck and other cities, and an appearance conducting the Vienna Symphony Orchestra in a program of new compositions. (Photo by Zentrale.)

FLORENCE LEE HOLTZMAN (right) and PRINCE and PRINCESS HOHENLOHE
photographed during a reception at Mme. Holtzman's private theatre studio in New York. Others present included Geraldine Farrar, Mrs. Harry Macomber, Dr. and Mrs. Edmund Gros, Kirke Macomber and two artist-pupils of Mme. Holtzman, Alice Mock, engaged as guest artist of the Cosmopolitan Opera Company, and Lou McIlvain, recently of the Lirico Grand Opera Company of Milan. (Acme photo.)

OSCAR SEAGLE
(left) and Maurice Jacquet at Schroon Lake, N. Y., where the latter was associated with the Seagle Colony. Mr. Seagle has returned to New York and resumed teaching at the Sherman Square Hotel. (Photo by Culver Service.)

THE TRENTON, N. J., SYMPHONY ORCHESTRA,
Max Jacobs, conductor, has entered its ninth season. This is Mr. Jacobs' second year at the head of this organization.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Royal Atelier

LEONARD SHURE

American Pianist
Soloist with Boston Symphony Orchestra in Boston and New York
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